

# Modern LITHOGRAPHY

JULY - 1947 - VOLUME 15 - NUMBER 7

*ml*



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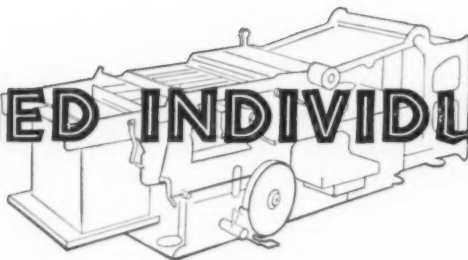
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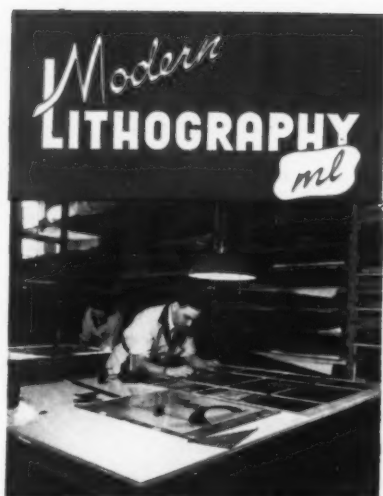
Such is the rugged individualism of the Miller Two-Color—a unique performer which distinguishes any pressroom by its product and by its profit.

Full details gladly given, upon request.

**MILLER PRINTING MACHINERY CO., PITTSBURGH 12, PA.**







### THE COVER

After seeing presses, cameras, and other equipment on the covers for several months, let's give some attention to the negative assembling department this month. This is a scene in the Haynes Lithograph Co., Silver Spring, Md. (If you have some good shots of litho operations which you think might be good cover material, let us have a chance to look them over. Send them in.)



ROBERT P. LONG  
Editor

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Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

JULY, 1947

VOLUME XV, No. 7

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## MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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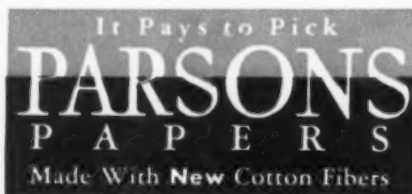
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**T**HE best of modern business paper can be made only with cotton fibers. That's why the choicest of fine papers, PARSONS, is made with *new* cotton fibers.

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erasability, permanence and the snap and crackle everywhere recognized as the proof of quality in paper. You get these advantages in PARSONS cotton fiber paper. Remember, *it pays to pick Parsons.*



**PARSONS PAPER COMPANY, HOLYOKE, MASSACHUSETTS**

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## Majesty Visits The Cotton Fields

The South, U.S.A.:—King Cotton, the symbol of quality in fine papers, was newly honored here today for the part new cotton fibers play in the day to day business of America. By visiting the cotton country he emphasized the importance, in stationery and record-keeping papers, of the material that helps them do their jobs better.

"By touring the leading cotton production centers of America," King Cotton told reporters, "I hope to bring home more forcibly to the buyers and users of ledgers, bonds and index-bristols the great values of new cotton fibers in these kinds of paper. Of course most printers and paper merchants have long known what new cotton fibers mean, in permanence, wearing qualities and appearance. But many paper buyers, I regret to say, still believe it is 'economy' to buy cheap, unimpressive, impractical paper that simply won't adequately do the jobs required of paper in modern business."

Through a series of personal appearances in national advertisements in magazines read by America's leading million paper buyers, His Majesty helps paper salesmen and printers throughout the country to bring about greater understanding of the values of high quality paper. These advertisements are in *Fortune* and *Business Week*.



The two magazines through which PARSONS advertising goes to hundreds of thousands of top buyers of papers for business

Beyond this general magazine campaign, PARSONS is sponsoring King Cotton appearances to special audiences of bankers, accountants and credit men — groups who buy large quantities of ledgers and index-bristols. The publications used in this connection are *Banking*, *Burroughs Clearing House*, *Bankers Monthly*, *Journal of Accountancy* and *Credit & Financial Management*.

These national campaigns are helpful to printers and paper merchants in convincing buyers that in modern business the stationery, documents and all record-keeping papers should be made with new cotton fibers, and that among the finest of these fine papers is PARSONS of Holyoke. Through such messages more and more executives and professional men are coming to realize that it's wise to buy paper with *new cotton fibers* and that *it pays to pick PARSONS*.

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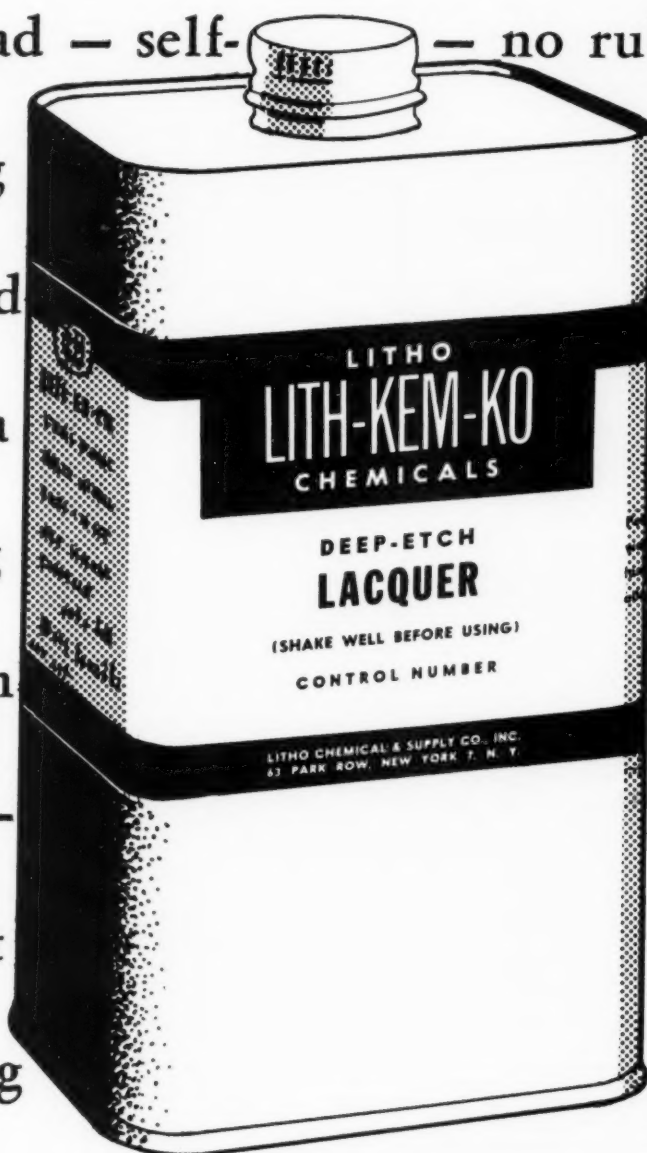
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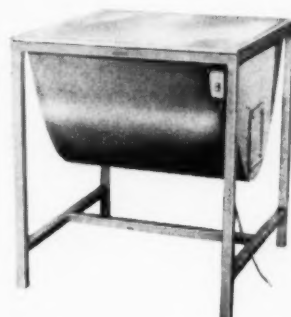
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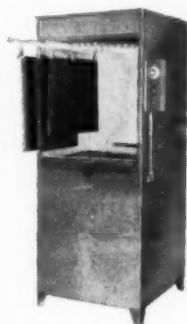
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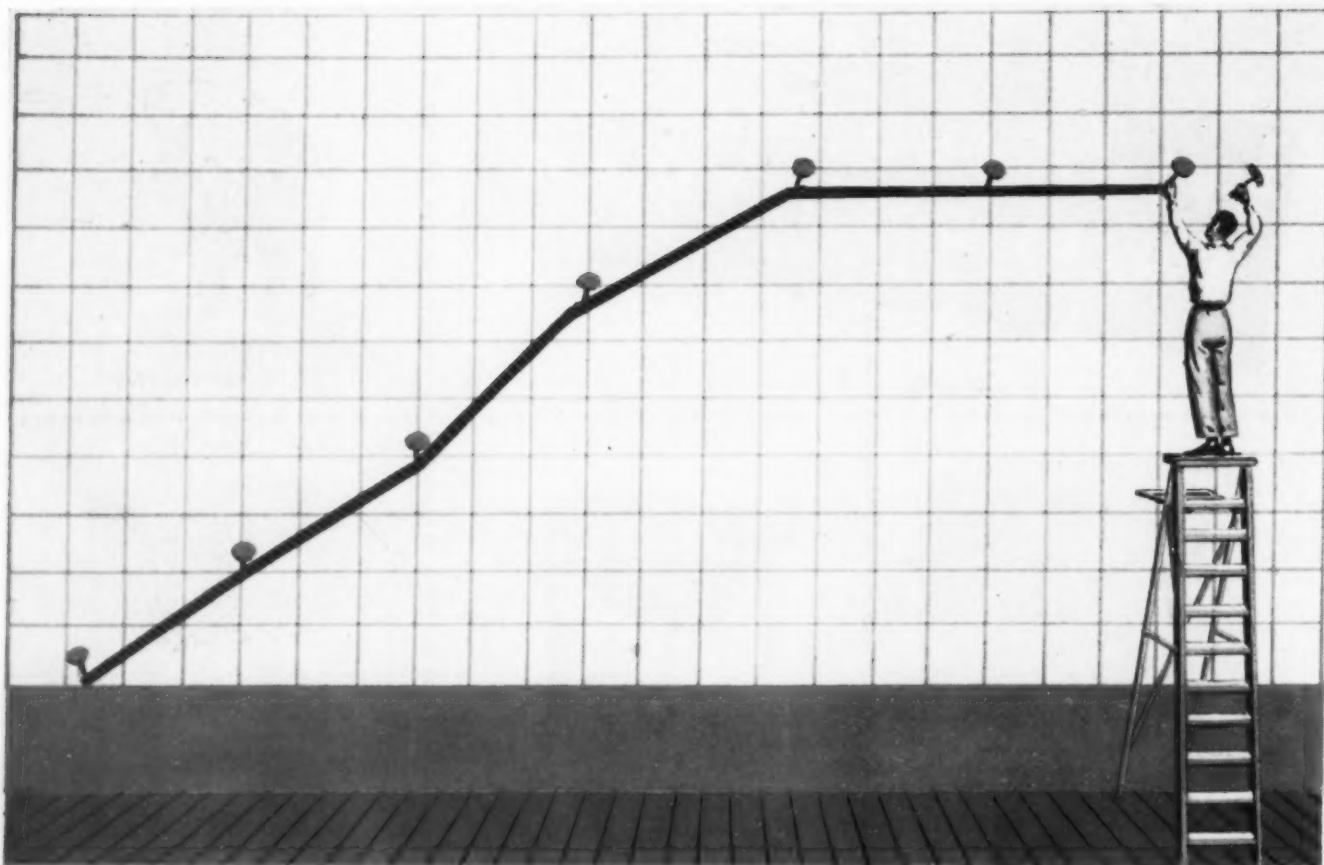


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R & P's 4 strategically-located branches (see below) all carry large stocks of Ansco Reprolith Film, and are geared to give you fast, efficient service. Order from a Roberts & Porter office today.

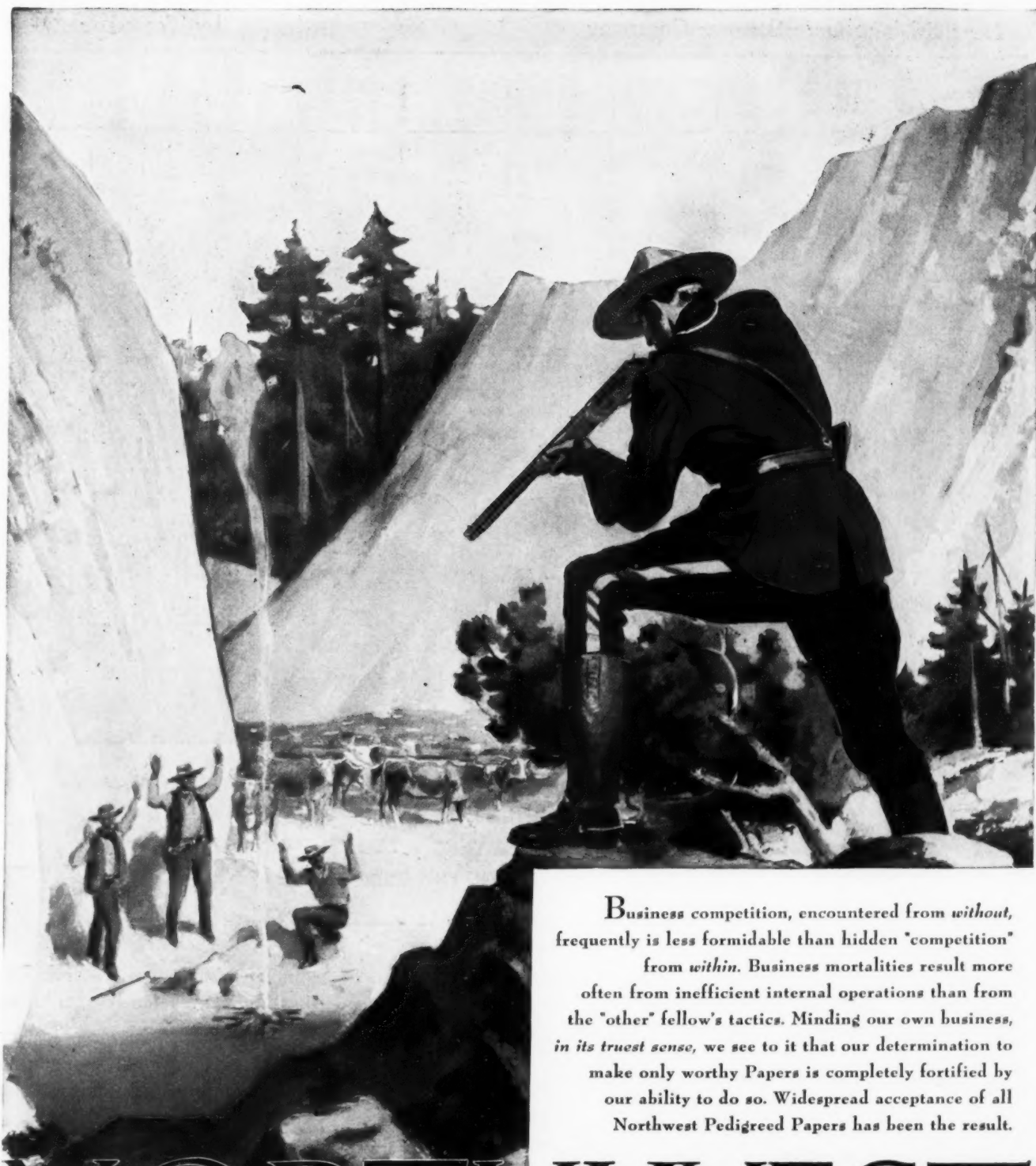
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Business competition, encountered from *without*, frequently is less formidable than hidden "competition" from *within*. Business mortalities result more often from inefficient internal operations than from the "other" fellow's tactics. Minding our own business, in its truest sense, we see to it that our determination to make only worthy Papers is completely fortified by our ability to do so. Widespread acceptance of all Northwest Pedigreed Papers has been the result.

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THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA





**A**CTUALLY, making quality printing paper at Oxford's plant is a mighty smooth operation.

Each day, we produce better than 1,000 miles of many varieties—a rate we have maintained for a good many years.

Oxford can maintain this high rate of production because our facilities are *complete*. We control every step in the production of paper from the wood to the sheet of finished paper ready for the press.

Helping to maintain Oxford's record of quality are its craftsmen, hundreds of whom have

had 20 or more years' experience in the art of making paper here at Oxford.

Furthermore, each day's run is given over 5,000 separate tests for quality—tests for such things as fold, surface bond, color and good printing properties. Besides making sure that every sheet of Oxford

paper is right, our Research Department is constantly working to find ways of making paper better.

So when you need paper that *must* be right for the job, call your merchant who handles Oxford papers. You will find Oxford merchants in key cities coast to coast.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Maineflex Enamel Offset, Maineflex C1S Litho, Mainefold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.

## OXFORD PAPER COMPANY

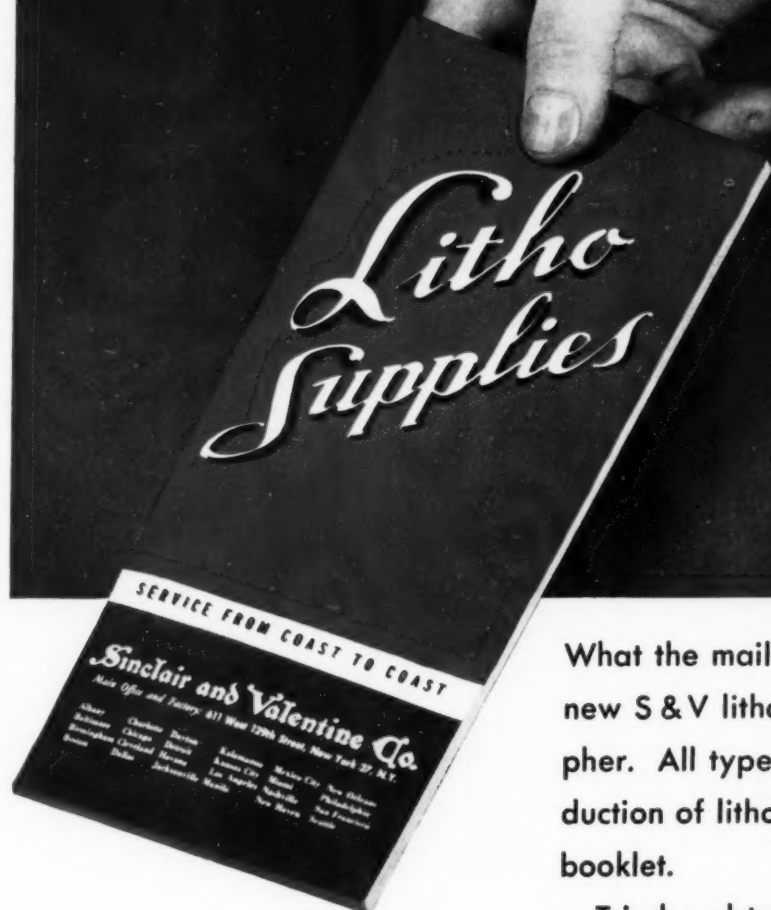
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Tried and tested materials and chemicals for the plate and press departments are available for your scrutiny. If you are a lithographer, then you'll want to possess this new S & V guide to better lithography.

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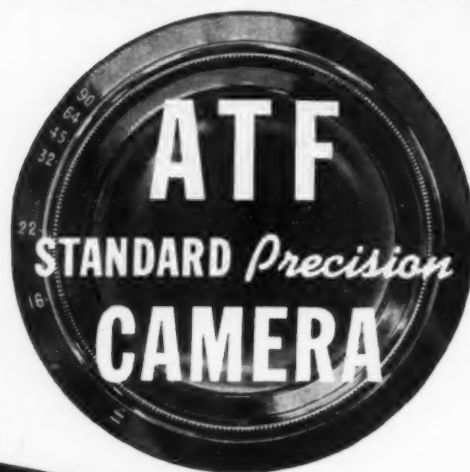
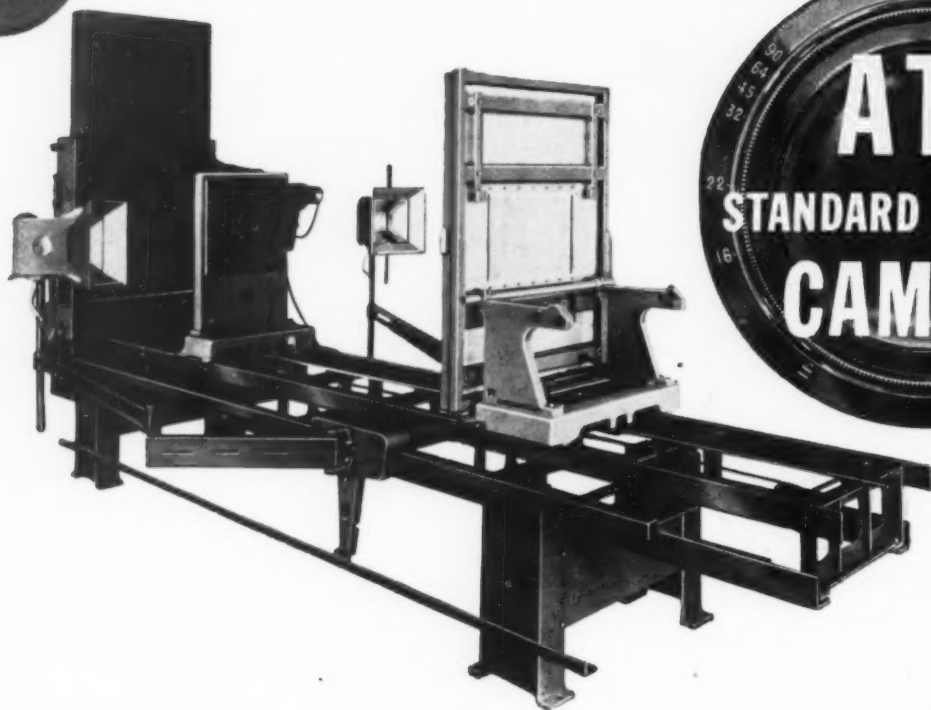
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S E R V I C E F R O M C O A S T T O C O A S T

# 5 WAYS accuracy is BUILT INTO the

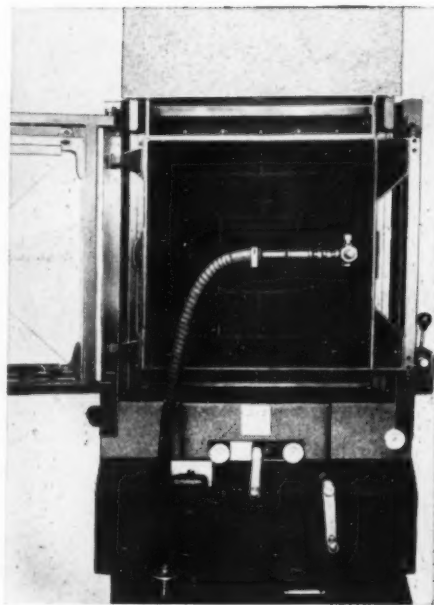


A DARKROOM-STYLE unit in two standard sizes (24" x 24" and 31" x 31") that turns out high-quality negatives with simplicity and speed. Absolute alignment, squareness, and needle-sharp focus are assured indefinitely by an accuracy that is *built in*, not draped on.

1. All-metal construction insures absolute rigidity.
2. Individually adjusted 4-point suspension of bed provides perfect level at all times.
3. Reinforced carriage suspended on 8 steel springs at each of the 4 suspension points (a total of 32 springs) prevents the slightest vibration from reaching the camera.
4. Precision-ground tracks and monorail for lensboard and copyboard extend the full length of the bed.
5. Solid one-piece lensboard and copyboard stands.

Besides these basic provisions for accuracy, the ATF Standard Precision Camera has numerous other features to make its operation easy, fast, and profitable: complete control from darkroom, including screen holder for square and circular screens, separation adjustment with micrometer screw that locks when set, eye-level indicator with magnifying glass for easy reading, and ratio focusing tapes calibrated to focal length of lens; and torsion-spring counter-balanced tilting copyboard quickly adaptable to either direct or transparency copy.

*Ask your ATF Salesman for complete details*



Darkroom view of vacuum back and controls for lensboard, copyboard, and ruby-lighted focusing tapes. Screen separation lever and fractional adjustment screw are to the right.

ATF also manufactures complete equipment for the lithographer from sheet-fed offset presses to large web-fed, multi-color presses, and off-set platemaking equipment in matching sizes.



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# KEEPING IN TOUCH



PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

JULY, 1947

## HALF-MILLION OFFSET RUNS MADE WITH NEW IPI TRI-METAL PLATE

An offset plate which lithographs press runs in the hundreds of thousands . . . without showing signs of wear . . . and with the last impressions lithographing as good as the first . . . is the latest development of the International Printing Ink Research Laboratory, New York.

The plate, known as the IPI Tri-Metal plate, is composed of 3 layers of metal—chromium, copper (the printing surface), and a base metal. The base metal, originally steel, is zinc at present because of the unavailability of steel for this purpose.

However, even without the additional longevity provided by a steel base, the IPI Tri-Metal plate, on commercial runs, has lithographed 600,000 maps on which previous plates usually wore out at 50,000 impressions, 461,000 folding boxes on which previous plates usually wore out at 25,000 impressions, 360,000 cigarette cartons on which previous plates usually wore out at 50,000 impressions, and 540,000 labels on which previous plates usually wore out at 100,000 impressions. At the end of each of these runs, the image on the IPI Tri-Metal plate showed no signs of wear.

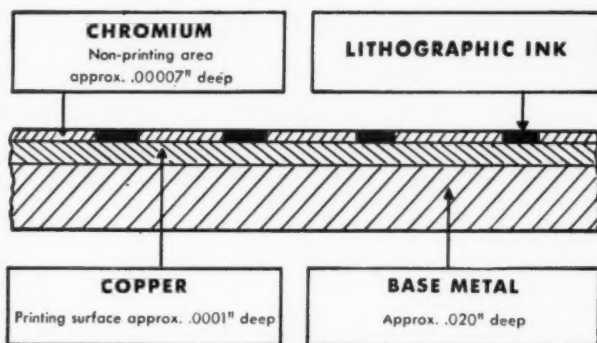
Experimental runs with IPI Tri-Metal plates having a steel base, which better resists repeated sharp bending at the gripper clamps, have resulted in 1,750,000 impressions, 2,293,859 impressions, and 3,103,101 impressions. One steel plate was put on and taken off the press 36 times.

Equally as important as the long life of the IPI Tri-Metal plate is the fact that halftone areas maintain 100% ink-receptivity throughout the entire run, the last sheet lithographed being as clean and sharp as the first.

### Copper Printing Surface Has Many Advantages

When the IPI Tri-Metal plate is processed . . . in essentially the same manner as a deep-etch plate . . . the chromium plating is removed from the design area, exposing the copper. This

### THE IPI TRI-METAL PLATE



method makes it unnecessary for the lithographer to install metal-plating equipment for the preparation of his plates.

The advantages of copper as a printing surface are well-known to every pressman. For offset work, it has the additional advantages of being sensitive to grease, and longer-wearing than the lacquered surface of conventional deep-etch plates.

Important, too, is the fact that if the copper work area is

accidentally inactivated by premature wetting with acid fountain solution, it may again be made ink-receptive . . . quickly, while the plate is on the press . . . without impairing the ink-resistance of the chromium non-printing area.

Chromium, the metal covering the non-printing area of the plate, is less sensitive to grease than other industrial metals, including aluminum.

Hence, it is advantageous in

keeping non-printing areas untinted, and in securing sharper prints. Also, less water is required to keep the work clean and open, drying conditions are improved, and stronger colors are possible. Chromium has another advantage in being highly resistant to oxidation and wear.

### Long Life, Less Handling Effects Operating Economies

Although the initial cost per plate of IPI Tri-Metal plates is higher than the cost of conventional deep-etch plates, overall costs are lower. On a 500,000 run in three colors on boxboard, one customer estimates he saved \$1,450 in plate costs alone, not to mention additional savings in make-ready and lost press time.

The IPI Tri-Metal plate works ideally with IPI Vapolith inks under both heat-set and room-temperature drying conditions. It also works satisfactorily with conventional inks.

Although these plates are available only in limited quantities at present, inquiries will be promptly answered.

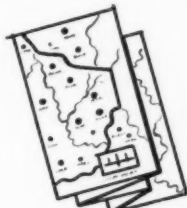
Write International Printing Ink, Division of Interchemical Corporation, Empire State Building, New York 1, N. Y.

### A Few IPI Tri-Metal Plate Production Records

The numbers of impressions reported below were made in commercial plants on commercial runs. For comparison with impressions secured from conventional deep-etch plates on the same jobs, see the third paragraph on this page.



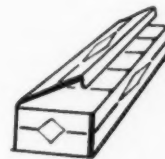
**FOLDING BOXES**  
461,000  
IMPRESSIONS



**MAPS**  
600,000  
IMPRESSIONS



**LABELS**  
540,000  
IMPRESSIONS



**CIGARETTE CARTONS**  
360,000  
IMPRESSIONS

# COST SYSTEM...

Streamline your methods with this new uniform system

The National Association of Photo-Lithographers has published a concise practical accounting procedure, complete with forms, designed for easy installation by any competent book-keeper.

The contents include cost centers, an explanation of the forms, daily work, monthly work, preparation of departmental hour cost and production and a schedule of fixed charges.

Also included are eighteen full-size forms, prepared for your use as original copy on your own camera. These can then be lithographed in the quantity needed for your specific plant

National Association of Photo-Lithographers  
1776 Broadway, New York 19, N. Y.  
Gentlemen:

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Our press equipment is as follows: .....

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OF PHOTO-LITHOGRAPHERS**

**1776 BROADWAY**

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THE RIGHT INKS FOR FINE LITHOGRAPHY



# Keep them moving!



One of the L.T.F.'s responsibilities is to prepare the necessary texts, courses and teaching material for employee training programs to increase the skill and job security of those working in the lithographic business. It is the function of the Foundation to revise, reprint and keep this educational material up to date.

The L.T.F. could not have made the progress it has since the reorganization in 1944 without the realization by a few lithographers of the need to underwrite a far larger publication program than was possible with available funds.

By the sale of publications, the turnover makes it possible to revise and improve our technical publications so that they are constantly up to date. This is done in accordance with the stated policy of the Foundation's Educational Committee.

You should have a full range of the Foundation's publications in your plant, and your plant library.

Many of your employees should have \$10.00 memberships, and this nominal cost is possible if your plant is a member of the Foundation.

## LITHOGRAPHIC TECHNICAL FOUNDATION

131 EAST 39TH STREET, NEW YORK CITY

*Study the catalogue of all L.T.F. publications and  
fill out L.T.F. order blanks that are in your office.  
Or just write a post card telling us what you want.*

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**Daycos are Precision Ground**



***That's why Daycos require less adjustment***

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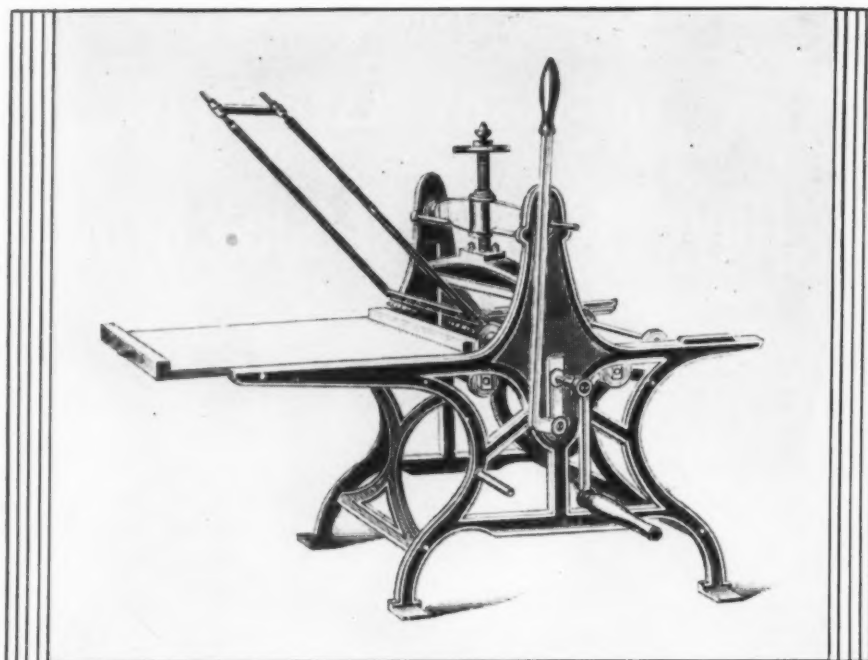
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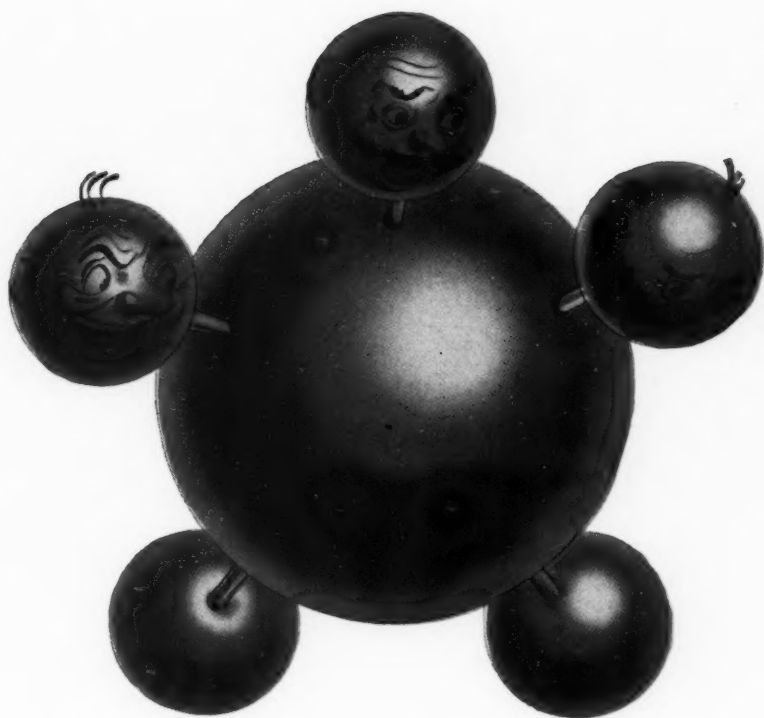
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But you're not listening to a talking Methoxyl unless you're using Harris Hydrogum. Only Hydrogum has the very efficient Methoxyls . . . millions of them.

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## EDITORIALS

**T**HE Taft-Hartley Act, without question, holds the center of interest at present of both management and labor. It is the first major amendment to the National Labor Relations (Wagner) Act of 1935, and could be expected to bring forth some strong opinions from all quarters.

The first question asked by litho management and union employees was "What will the new law do to union contracts?" Nobody could answer with any certainty. And probably the question will not be answered completely for months or perhaps years. Some sections of labor labeled the new law a "slave bill," while representatives of management hold that it merely equalizes labor-management rights.

In the lithographic industry several contracts have opening clauses for the mid-year and by the time this is published, negotiations will be going on. These discussions will help to clarify some points perhaps, although the major provisions of the Act will not be tested in the courts for some time to come.

If President Truman was the leader in the fight to defeat the bill in Congress, then we hope his leadership in calling for support of the bill as the law of the land will be equally followed. We hope that we will not see any lithographic employees becoming "slaves" as provisions of the new Act go into effect. At the same time we hope no sections of management attempt to grasp the new law like a weapon and try to throw their weight around. A just balance between labor and management can be attained under the new law, we believe, if both sides are willing to try for it.

To help lithographers get a clearer picture of what the new labor law might mean in our industry, we are publishing a discussion of the law in this issue. It is not meant to be an interpretation of the law, but rather is an attempt to bring out the many provisions of the Act and to suggest possible effects these provisions might have on labor problems in the lithographic industry. We hope the analysis will be found helpful. While it is of course impossible to predict accurately what all the effects of the new

law will be, (nor would we try it), this discussion should be of help in getting a general idea of what the Act is all about.

**M**ODERNIZATION and expansion of lithographic plants across the land are changing the face of our industry as the postwar period gradually begins to untangle. Even a casual glance at the news pages of this magazine during the last few months must have impressed readers with the large number of projects under way.

This month we report the near-completion of a two million dollar printing and lithograph plant (with four million dollars worth of equipment) on the west coast. We also find on another page a report of plans for a million dollar lithograph plant to be erected on Long Island. In Chicago a number of large projects are underway or have been completed. In St. Louis new streamlined plants are rising. In San Bruno, California, in Topeka, Kansas, and nearby Wichita, in Boston, Indianapolis, Philadelphia, and San Francisco, great new industrial buildings are appearing.

This news reveals an unparalleled faith in lithography's future. It shows that the industry's top minds believe that the market for lithographed products will be not only sustained but expanded in coming years.

Another factor the news brings out is that there is somewhat of a decentralization movement in our industry. Many of the new plants are located in suburban areas. Some have gone even farther to what you could call the country—so much so that one large middlewestern firm is now providing transportation to and from its plant for its employees. The rising costs of operating an industrial plant in a large city are being met by moving out of town. Plus values are plenty of elbow room for plant operations, plenty of parking space, room for recreational facilities, room for grass and trees, and more fresh air—these latter items making happier employees.





# your place in lithography

*By Alfred F. Rossotti*

President, Rossotti Lithographing Co.

**S**OMETIMES I wonder why we in the lithographic industry seem to take so long to get around to action on things we all see needing to be done. Are we different from those making a living in other industries in that we must wait until events hit us on the head before we do anything about them? I don't mean so much what we do about the things that come up in our individual plants, but what we do about things that we should take up cooperatively for the industry, whether they belong in the association, the foundation, a local committee or club or whatever group activities in which we participate. And I do mean those things which in the end benefit us individually, even though worked out collectively.

Of course, I have heard it said many times that because there is still so much of the art and the craft in our industry and because it developed from Senefelder's work as an art and a craft rather than as science, that we have much of the temperament and the individualistic tendencies of artists and craftsmen.

It often seems to me that we have come up the hard way so definitely that we think of ourselves and our own plants as quite self-sufficient and self-contained. This is stronger in

some lithographic centers than in others, as is witnessed by the degree and extent of membership in the associations, in the foundations, clubs, etc., from city to city. Then, too, we work so directly with manufacturers of consumer goods that we are tempted to show an almost instinctive hostility toward advertising agencies and their production departments.

#### **Need Brain Work, Foot Work**

I have heard many a fellow lithographer say, "Oh, those fellows don't know anything about preparing a window display, a label or a food package decoration, and anyway they do everything they can to divert to radio, magazine or newspaper advertising, all the money that ought to go into our materials." Well, we who are 150 years old ought to examine our own brand of brain work and foot work if we let appropriations be so diverted by an activity, such as the advertising agency business, which is less than 50 years old altogether and not more than 25 years old in actual accomplishment.

Don't forget there is still more direct advertising and printing and lithographing of non-publication and radio material done by the commercial side than by the space side. We must educate these people on the use of offset lithography and the fact that

type can be printed by offset as well or better than by some other process.

We know from the experience we have in running our own businesses that trade publications are in business for profit and that they must have readers in order to get advertising. We all criticize because our own trade press is not a fine example of offset lithography. Yet, we know it can't be unless enough people read the publication and buy it to justify production in our process. And in this case, individually and collectively, there is something we could and should do about it but we don't.

#### **Everyday Helps from Research**

The majority of us know that while we have to be concerned with the problems of production, costs, labor, materials and the other essentials of daily running a business, that if we want our individual businesses to increase and the industry to advance we must encourage developments that come out of research, whether it is on behalf of the industry as a whole, as in the Lithographic Technical Foundation, or out of the private research laboratories of our suppliers. The majority know that many of the good things, like the photo-composing machine, zinc plates, the modern high speed offset press, contact screen, masking procedures,

and the like, have come out of research. Yet, at the management and superintendent or foreman level, there is a great deal of smugness on this subject. A lot of us count ourselves as knowing all there is to be known. We've got to hew to the line of what is good and practical, but if we want to progress, we've got to keep our minds open. We must not only be hopeful for, but be co-operative in the development of new things that will take us to that point where we can do even better quality at reasonable prices, and thereby attract and deserve more customers and a larger share of the manufacturers' and the advertisers' dollar.

I think we all agree that it has been demonstrated beyond question that great benefits have come and will continue to come from technical panels held in litho clubs, at national meetings, and even in plants where the principle of sharing knowledge is carried out.

#### **Surprising What We Don't Know**

When I was on the Lithographic Technical Foundation's research committee a couple of years ago, I received letters forwarded from other lithographers asking technical questions. I was absolutely amazed to find that some of the biggest and oldest plants often wrote in, and from the back of the shop too, asking the foundation such questions as "Can you tell me what is pH control and where do we get the information about it?" In fact, I believe a survey would show that less than 20% of the plants in the United States use pH control.

There were questions from old and established plants, some of them still doing crayon, tusche and stipple work on color photographic copy, saying "Would you tell us something about dot etching and how do we go about introducing it into our plant?"

#### **Read Technical Literature**

I don't know where our company would be today if somebody hadn't beat the sense into our heads a number of years back to take all of the technical information released by the Lithographic Technical Foundation and by every other legitimate private research source, and study and examine it thoroughly in relation to our needs. And in many instances, we had to take that general or fundamental information and go on with research ourselves to make it fit our practice. But that's natural. No research can be so perfect that it can be read and applied right out of the book in any one of the many different kinds of lithographic plants which exist in our industry.

It is a shame and a pity that all of us in the lithographic industry who knew in the early thirties of the great need for improvements in tone and color correction methods to make our faster presses, photo-mechanical and photo-composing procedures more efficient, did not get behind that research and provide sufficient money, manpower and facilities to expedite the results. The loss to the industry in waste, makeovers, manpower and lost business is inestimable.

All of this adds up to several important points that have come to me out of my experience in the growth

of our own business, and in work that I have done in helping to set up the National Association of Litho Clubs and in other association and Foundation work.

#### **We Have Talked, But . . .**

We have talked and sketchily planned about labor relations for years and didn't do anything definite about this important problem, until the situation became acute.

We have talked about employee training programs and have made the mistake of assuming that we had adequate programs, when such has not been the case.

We have talked about research and taken for granted that everything was being done that ought to be done, and that it would be done whether we supported the efforts or cooperated in the developments or not.

We have talked about industry cooperation, over-all plans, and programs, but we have not done what we should have done in participating or checking to see that the programs were down to earth, factual, and in accordance with the best needs of the industry, to insure our advancement and security from the standpoint of employees, employers, and investors.

Too often we leave it to a few officers and directors, elected to direct the policies of these institutions, and do not ourselves try to understand the problem that these people have,—trade relations and trade developments, labor relations, tariffs, legislation, research, employee training, technical services, informational services and other activities so definitely recognized by the few in our industry and by the leaders in other industries as essential to progress in modern business under a free enterprise system.

#### **Election a Job, Not Honor**

Too often, we think of election to office in an association only as an honor, or as an opportunity to get some special information and advantage for ourselves during the period we serve. Too often, we accept activity on committees or boards

*(Continued on Page 81)*



**The past president of the National Association of Litho Clubs and former member of the LTF research committee makes a fighting plea for lithographers to face today's needs and take action**

# The Impact of the NEW LABOR LAW on Union Contracts in Lithography

by Daniel Arvan

Counsel, Metropolitan Lithographers Assn.

**T**HE ultimate projection of the Labor - Management Relations Act, 1947, in the Lithographic Industry will raise manifold problems in lithographic union collective bargaining. Of immediate interest to lithographic employers is the proximate effect of the law on existing union contracts.

Lithographic employers now operating under contracts which were in existence at the time of the enactment of the new Law will ultimately be affected by one or more of the following provisions of the Law:

1. Outlawing of the closed shop and permitting the union shop only after election by employees.
2. Certain strikes and boycotts are unlawful.
3. Restrictions on terminating or modifying a contract.
4. A supervisor is not an employee under the Act.
5. Restrictions on employer payments to union welfare and pension funds.
6. Restrictions on featherbedding practices.
7. The obligation of the union to bargain collectively with the employer.

## The Closed Shop and the Union Shop

\*LAW: It shall be an unfair labor practice for an employer, and for a Union to cause or attempt to cause an Employer—

1. "by discrimination in regard to hire or tenure of employment or any term or condition of employment to encourage or discourage membership in any labor organization"; this outlaws the closed shop.
- (a) Provided, however, that the employer and the union can agree to a union shop (under which a condition of employment is membership in the union on or after the thirtieth day following the beginning of an employee's employment, or the effective date of the contract, whichever is later) if
  - (1) The union is the designated majority representative of the employees.
  - (2) By an NLRB conducted election a majority of the employees eligible to vote (not only a majority of those actually voting) have authorized the union to sign a union shop agreement.
  - (3) The Union has filed the required financial reports and "loyalty" affidavits.

\* References to the Law are brief pertinent summaries and are not verbatim quotations unless specifically noted by quotation marks.

- (b) Assuming there is a union shop an employer cannot discharge or be forced to discharge an employee for non - membership in the union if the employer has reasonable grounds for believing (1) that the employee was refused membership in the union on the same terms generally applicable to other members or (2) that membership in the union was denied or terminated for reasons other than failure to pay dues or initiation fees.

*The provisions of this section do not become applicable to contracts in existence at the time of the enactment of the new Law, that is June 23rd, 1947, and compliance with whatever union security provisions are contained in such existing contracts is permitted, and under the contract is required, until such contracts terminate.*

The impact of this amendment to the Wagner Act by the Taft-Hartley Law will thus not be felt until the expiration of existing contracts. At the termination of such contracts employers must reckon with these new restrictions on union security clauses, both in collective bargaining and in subsequent actions under such union security clauses, in order to avoid any unfair labor charges and possible



claims for back pay by employees wrongfully discharged or wrongfully refused employment.

#### **Union Security Clauses After Expiration of Existing Contracts**

The outlawing of the closed shop as such is not of major significance in its projection on lithographic union contracts since the typical lithographic contract provides for the union shop combined with preferential hiring. The Law forces elections, to be decided by a majority of the employees eligible to vote (not only a majority of the employees actually voting) before the employer can properly consent to a clause granting a union shop; apparently the employer has no other choice and cannot otherwise properly grant the union shop.

Assuming a union shop is obtained the Law prohibits the discharge of an employee for non-membership in the union if the employer has reasonable ground for believing that such employee was refused membership in the union on the same terms generally applicable to other members, or that membership in the union was denied or terminated for reasons other than the failure of the employee to pay dues and initiation fees. These provisions intend to cope with the problems of discriminatory refusal of union membership, closing of union books to freeze new employees out of the industry, and the union domination of its members by the ever-present possibility of punitive expulsion from union membership and consequent loss of job. Back pay orders may be directed by the NLRB, in the case of an employee found to have suffered discrimination, against either union or employer depending on which was responsible for the discrimination.

A problem will arise with reference to renegotiating the typical lithographic union contract clause granting the union preferential hiring rights pursuant to which employers are required to call the union for help before going to any other source. The problem will exist even without such a clause where a call is made to the union for new help. *Quaere*: will a preferential hiring clause, or obtaining help through the Union hiring hall, be held by the NLRB and the courts to constitute discrimination in regard to hiring on the theory that in effect this would make union membership a condition of employment? There seems to be much comment that preferential hiring clauses and union hiring halls are banned. An adjudication of this point by the NLRB and the courts would be of immediate desirability. In a case where a union in a local area controls the total supply of skilled labor it can be strongly argued that an employer should not be charged with discriminatory hiring of union members through a union hiring hall if no other employees of the required skill and training are available for employment.

Assuming an election is held on the question of the union shop in an area which has a master contract covering a large number of plants, and that such has been the historical contractual relationship in the area, *quaere*: whether the elections are to be conducted and decided on an individual shop basis or on the basis of all shops as one unit?

It should be noted that just as refusal by an employer to hire a new employee on the ground of membership in a union constituted and will continue to constitute an unfair labor practice subjecting an employer to a

possible claim for back pay, so under the new Law a refusal to hire a new employee because he is *not* a union member presumably will constitute an unfair labor practice with a possibility of a claim for back pay.

The Law permits 30% or more of the employees in a bargaining unit covered by a contract to file a petition to rescind the union shop authority previously granted to the union by an election held under the new Law, but no such election is to be conducted before a lapse of twelve months since the preceding election authorizing the union shop.

#### **Unlawful Strikes and Boycotts**

**LAW:** It shall be unlawful for a union "to engage in, or to induce or encourage the employees of any employer to engage in, a strike or a concerted refusal in the course of their employment to use, manufacture, process, transport, or otherwise handle or work on any goods, articles, materials, or commodities or to perform any services, where an object thereof is:"

1. To force any employer or other person to cease using, handling, or otherwise dealing in the products of any other producer, or to cease doing business with any other person.
2. To force any employer to recognize or bargain with one union if another union has been certified for his employees.
3. To force any employer to assign particular work to employees in a particular union or trade rather than to employees in another union or trade, unless the employer is disobeying a Board certification order covering such work tasks.

These prohibited activities will constitute an unfair labor practice on the part of the union and the NLRB may obtain an immediate court injunction, such remedy being available commencing August 22nd, 1947. Whoever shall be injured may sue the union for damages in the Federal Courts, such remedy being available commencing June 23, 1947.

The prohibited activities as outlined in the law would seem to strike down the enforceability of the "struck work" clause and the clause requiring the farming out or sub-contracting of lithographic work to union trade shops in cases where such work is sent to a trade shop.

Certain other union practices which Lithographic employers have run into

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**Some questions of the new law must wait for court decisions, but this discussion of the law's provisions as they may apply to union contracts in lithography will be helpful**

---

or have heard about likewise would seem to fall under the interdiction of the Law, such as:

1. Refusal to work on lithographic plates processed by photo-engraving employees.

2. Refusal to work on color separation drawings, or film negatives or positives furnished by the customer.

3. Refusal to work on plates made by a non-union plate maker or plates furnished by the customer.

Since the Amalgamated Lithographers of America, the collective bargaining agent in most all of the union Lithographic plants in the country, seceded from the A. F. of L. and joined the C. I. O., the dreaded specter of union jurisdictional strife has stared at the Lithographic Industry with glassy eyes, notwithstanding the Foote and Davies decision. Under the provisions of the new Law, boycotts by unions such as the Typographical Union refusing to set type for work to be processed by Lithography, the Paper Handlers Union refusing to handle and deliver paper for and to Lithographers, the Teamsters Union refusing to deliver paper to Lithographers, the Foote and Davies pressure in a combination Letterpress Lithographic plant, would all seem now to be not without some hope of remedy for the employer. If such types of activity are held to be within the proscription of the new Law, as they would seem to be on a reading of the Law, this should be of major significance to the Lithographic Industry.

These provisions of the new Law may become of paramount importance to Lithographic employers if inroads are made into segments of Lithographic classifications of employees by different craft unions as a result of sections of the new Law permitting craft units to be set up for union certification elections notwithstanding any previous Board decisions and notwithstanding the extent to which the employees have organized. The host of decisions under the old Wagner Act in favor of the Amalgamated's industrial organization of all Lithographic employees apparently will

not prevent this entire jurisdictional problem between Lithographic and Letterpress unions from being considered *de novo*.

#### **Termination or Modification of Contracts LAW:**

1. The mutual duties of an employer and a union to bargain with each other will include the following restrictions on terminating or modifying the contract—The party desiring to modify or terminate the contract must:
  - (a) Serve a written notice of termination or modification sixty days prior to the expiration date of the contract.
  - (b) Offer to confer to negotiate a new contract or a contract containing the proposed modifications.
  - (c) Notify the Federal Mediation Service and simultaneously notify the State Mediation or Conciliation Service of the existence of the dispute within thirty days after the notice of termination or modification.
  - (d) Continue in full force and effect, without resorting to strike or lock-out, the existing contract for a period of sixty days after notice of termination or modification is given or until the expiration date of the contract, whichever occurs later.
2. Neither party is obliged to discuss or agree to any modification of the terms of a contract for a fixed period, if the modification is to be effective before such contract can be reopened.
3. Any employee who strikes before the end of the sixty day period loses his status as an employee unless he is reemployed by the Employer.
4. This section becomes effective August 22, 1947.

Since a violation of these provisions by either party would constitute an unfair labor practice, the NLRB would seem to have the right to obtain a court injunction; if the union called a strike and the contract had a no strike clause apparently the employer could sue for damages; if the employer locked out apparently the NLRB could award back pay as it has the right to do in unfair labor practice discharges or layoffs.

It is not too clear whether the new procedure provided in this section applies only at the end of the contract term when the contract is to be modified or terminated, or whether it applies also to interim reopening of particular contract provisions prior

to the expiration of the entire contract.

#### **Supervisors**

##### **LAW:**

1. The term "employee" includes any employee but does not include "an individual employed as a supervisor."
2. "The term 'supervisor' means any individual having authority, in the interest of the employer, to hire, transfer, suspend, lay off, recall, promote, discharge, assign, reward, or discipline other employees, or responsibly to direct them, or to adjust their grievances, or effectively to recommend such action if in connection with the foregoing the exercise of such authority is not of a merely routine or clerical nature, but requires the use of independent judgment."
3. An individual employed as a supervisor is not prohibited from becoming or remaining a member of the union.
4. This section becomes effective on August 22, 1947.

In the Lithographic Industry it is common to find union contracts covering working supervisors or working foremen. Some of such working supervisors or working foremen will probably fall within the definition of "supervisor" under the new Law.

The terms of existing contracts, and for that matter future contracts, would appear not to be affected by the provisions of the new Law so far as supervisors are concerned.

Apart from any contract, however, supervisors will not have the protection accorded to "employees" under the new Law. Specifically, supervisors will have no right to have a union certified by the NLRB as their collective bargaining representative; there will be no duty of the employer to bargain with supervisors or their representatives; the employer cannot be held guilty of any unfair practices with reference to interference, restraint or coercion of supervisors in the rights granted by the Act to "employee." On the other hand, supervisors' collective bargaining representatives do not seem to be subject to the same restrictions which apply to rank and file unions under the Act, whether in connection with filing and publishing organizational data or re-

(Continued on Page 77)

# SELLING FORM PRINTING

By Harold L. Lonsdale    Semple-Rieger Co., Inc.\*

**T**HIS is an age of specialization. Everywhere we see evidences of great advances that have been made in every field of endeavor through the processes of specialization. And so it is with the printing industry. Each of us sells a certain kind of printing,— be it letterpress, offset, or gravure.

The type of printing that I have sold for many years is form printing. And why do I sell form printing? Simply because form printing is decidedly well worth while. The field of business forms is an excellent one for constructive thinking, and if you will do the same creative work that is now commonly done in advertising printing, you will secure very successful results.

There are at least five good reasons for selling form printing:

1. *Purchases Now Run Into Large Volume.*

There has been little real promotion of form printing on the part of most printers, yet form business is far larger than many printers imagine. According to a recent survey, form and letterhead printing brings in at least \$30 out of every \$100 of gross revenue for book and job printing.

2. *Form Printing Leads to Other Business.*

If properly handled, form printing gives the salesman an opportunity to get closer to his customer, and to become familiar with his selling, producing, accounting, financial and administrative problems, all of which are intimately related to forms. And

good service in printing forms frequently puts the salesman in a better position to render intelligent service in other kinds of printing.

3. *Form Printing Involves Frequent Repeat Orders.*

It is a stable, bread-and-butter business. Forms are a business necessity, not a luxury. They must be used to conduct a business. Every salesman knows it is decidedly easier to secure repeat orders than original ones.

4. *Form Printing Can Often Be Used to Fill in Production Schedules.*

This is where the printing salesman can be of real assistance to his plant. Form business can many times be secured well ahead of the time for delivery. This means that form printing can keep presses busy in what would otherwise be idle time.

5. *Form Printing Develops Customers Into Accounts.*

To develop an account is the goal of every salesman. Form printing, with its opportunities to get inside the organization and to perform valuable services, enables the salesman to build confidence in his own judgment, and thereby greatly facilitates the process of transforming the occasional customer into an account.

Now, having had five good reasons for selling form printing, how does the salesman go about selling it? Here are five suggestions:

1. *Concentrate Your Calls on Large Users.*

\* This article won first prize in the 1947 annual McCoy Award Competition, sponsored by the Associated Printing Salesmen of New York.

You have only a limited amount of time, so do not waste it by calling on small users. If you secure a large user as an account, the smaller ones will naturally develop in time, usually through recommendation.

2. *Having Made Your Contact, Ask Questions.*

If a prospect hands you a form and asks you to submit a price, do not let it stop there. Ask him questions about it, and if possible make suggestions for bettering it. Perhaps the paper it is printed on is not the right one for the job. Maybe the form does not cut advantageously from the usual paper sizes. Perhaps the type is not suitable. Any improvement you can suggest will constitute a weapon against low-price competition, and the best way to win out over your competitor is to give the job some slant which will take it out of the competitive class.

3. *Bid for the Order.*

Never make a recommendation that does not culminate in a bid for the order. The prospect may be ready to give the order to you because you have shown enough interest to recommend an improvement, but you will never know it unless you make some definite move toward closing the order. On this basis you may get a surprising number of orders without raising the question of price. Bear in mind that the placing of an order for forms is nothing for the prospect to worry over or to delay.

(Continued on Page 83)



# **a new method of producing** *colored comics* *by offset*

*By N. R. Combs*

**T**HE colored comics, both the Sunday supplements and the comic books, are a highly mechanized drama of modern printing methods and color techniques. To keep these supplements supplied to approximately 518 Sunday newspapers throughout the United States requires production facilities capable of printing up to 16 standard size color sheet sections or a maximum of 24 sheets tabloid size. And this machinery must repeat this performance with regularity 52 times a year.

Of principal importance is the graphic arts formula of producing color capable of meeting the high speed demands of this modern printing assembly line. The color procedure must meet technical requirements of rapid reproduction, fast application, economical cost and ease and simplicity in use. One of the newest of the modern color methods suitable for this work is Craftint's Multicolor Process, used by NEA Service, Inc. for producing Captain Easy, Out Our Way, Boots, Major Hoople, Freckles, Vic Flint and other comics.

The process was five years in the laboratory and for three years has been in use in both the photo engraving and lithographic industries. The Craftint process eliminates all Ben Day tinting, gray and camera color separation, and in some cases all extra camera work.

The process provides drawing board or transparent acetate sheets, with invisible line and dot patterns which can be brought up for reproduction by the application of chemicals. The artist applies the chemicals just as he would ink or paint.

Black solids, two shades of gray and white provide a range of tones for each color plate and by superimposing three color plates, each containing three values of the color, a range of 63 colors can be produced with three line plates.

First we will describe how the drawing board shading process is used, and then we will deal with the transparent sheet method which enables the artist to produce negatives or positives for direct platemaking without the use of a lithographic camera.

## **Drawing Board Method**

The Multicolor drawing board for preparation of photographic color plate copy is applicable to both offset and letterpress platemaking. Multicolor boards are furnished in sets of three, each bearing two photographic "invisible" screens, a 25% dot pat-

tern and a 50% line pattern. The screens on the three sheets are respectively angled at 45, 75 and 105° and are in perfect register. On each of these sheets either a dot or a line pattern may be instantly made visible and reproducible by the application of a chemical solution with brush or pen. Solids are incorporated with a black opaque ink.

At NEA service, for example, artists prepare an outline drawing as in straight line work for a Ben Day tint job. They also prepare color sketches as a guide. A key plate is then made of the original art. Three proof impressions are pulled with Craftint translucent blue proofing ink on multicolor boards which become the copy respectively for the yellow, red and blue plates. Tone values are incorporated into the copy in accordance with the artists' original color sketch and the Multicolor color chart. Starting with the first board—the 75° angle from which the yellow color plate is to be made—a black opaquing ink is applied where solids are to be printed. Where intermediate yellow tones are desired, a solution (No. 23) is applied, which brings up a line pattern. For light yellow tones, another solution (No. 21) is applied to bring up a dot formation. The same procedure is followed on the boards which will be the copy for the red and blue plates.



In this manner complete copy is provided for all three color plates. Boards are furnished with either 60 or 80 line patterns. Any desired reductions may be made photographically.

This procedure, for the purpose of simplicity, is based upon the assumption that a line black plate will be used. It is similarly possible to use a black halftone, if desired. If a tinted or halftone black plate is used for key-plate, it should be run at the usual 45° angle and a board is available with a 90° angle screen to be used for making the yellow plate. In other words, the black plate will be run at 45°, the red at 75°, the yellow at 90° and blue at 105°.

Use of the Multicolor process by NEA has cut production time for comic plate-making 35 to 40%, the NEA people say. The ability of NEA's artists to translate colors of the original art rapidly to the Multicolor board without the need of photographic color separation further reduces the expense of the final production costs. Simplicity of the procedure is of importance since break-in time for new help is short during peak periods.

The accompanying illustrations, taken in the Ben Day Department of NEA's plant in Cleveland, illustrate the step by step translation of the Sunday Captain Easy half-page into red, yellow and blue plate line color separation with this process.

#### Film Method

The alternate method for the Multicolor process involves the use of  
(Continued on Page 85)

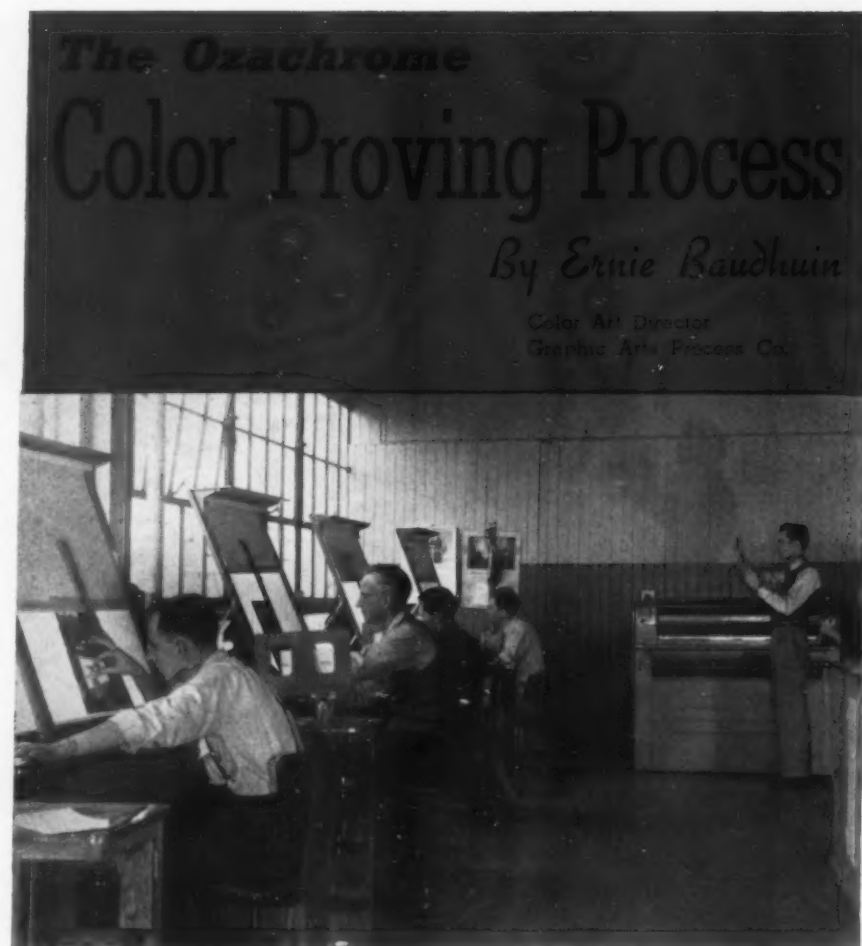
Top: A key plate is made from the original art. Three proof impressions are pulled with translucent blue proofing ink on the Multicolor board (or film) which become copy (or negatives or positives) for yellow, red and blue plates. Lower: Copy brushed in on the blue line print for the yellow plate. Solid area is put in with opaque. Line shading, and dot area at top were brought up by the application of chemicals. Copy for red and blue plates is similarly prepared following artist's color break-up guide. When film process is used, litho camera work can be eliminated entirely. (These reproductions reduced about 1/5) Opposite page shows the key plate.



**W**ELL over a year ago we began to study the practicability of using three color Ozachrome films, originally developed for reproduction of various charts and engineering isometric drawings in color, for color process proving. We started by attempting a reproduction of a set of color positives which we had on file. Despite the fact that the three colors used were different from color process inks, the first tests showed remarkable possibilities. But it was apparent that to be of practical use to the lithographer, the dye sensitized transparent sheets would have to be matched to generally accepted process hues. This now has been done successfully.

During the period of early experimentation a satisfactory film for the black hadn't been developed to reproduce the black positive, however, at this writing a black film is available. While it still requires improvement (it has a bluish cast) it works out quite satisfactorily. In our plant, however, we prefer to use a Dryphoto black print which is later used as a base on which to super-impose the other colors. The Ozachrome color proving process has been a great aid to us in the interest of more accurate color reproductions. In the average color trade shop such as the one in which I gained my earlier dot etching experience, the general color proving procedure was as follows:

The color prover would print the first color down or possibly the first two colors (yellow and red). The artist then was given a proof to enable him to use his best judgment in etching and correcting the next color (blue or black). Then the third color was printed, and from this three color proof the artist would ascertain what further correction or etching was necessary for the last color. (In many cases, much of the last color was eliminated entirely when it was obvious that the reproduction was practically made with the first three colors). This method worked out quite well in a shop of this type where the color prover would prove any number of yellows or reds on other jobs before getting into a second or



The machine used for color proving is shown at the right in this view of the art department of the Graphic Arts Process Co., Detroit. The article describes how proving is done without making litho plates.

third color, thus enabling the color artist to make corrections as the job was proved.. However, in the average plant not employing a proving press and where proving must be done on a production press, the aforementioned method is not practical. Because the press is used primarily for production, in most cases the four color proving plates are made in advance to avoid delays involved in waiting for another plate. Hence, it is advisable to prove all the colors without delay between colors. Thus, the color artist is left with the responsibility of facsimile reproduction on the first proving without the advantage of checking the colors as they are proved and correcting accordingly.

In a case of this kind it is usually a practice of the color artist to leave his colors a little "full," feeling that it is always much easier to "re-etch"

further for correction than it is to strengthen areas that have been etched too far with Ben Day tints or air brushing on the positives. Naturally unless the artist has exercised exceedingly good judgment, or has a sign above his easel, "Quiet, genius at work," the result of the first press proving is lacking in fidelity.

By employing the Ozalid machine and materials, however, we are able to overcome many of the handicaps previously described. Because the material cost and time used is negligible toward the final result, we quite frequently proceed in the following manner.

After the positives are received from the camera or contact printing department, we make a certain amount of obvious correction and then proceed to make a set of Oza-

*(Continued on Page 45)*





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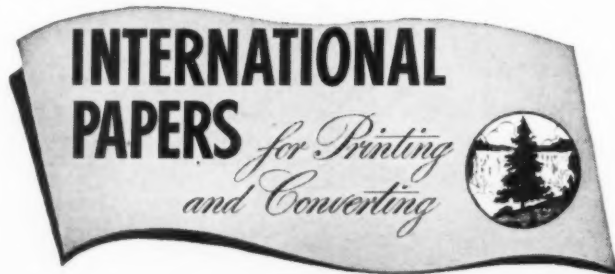


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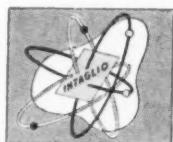
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MODERN LITHOGRAPHY, July, 1947

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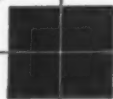
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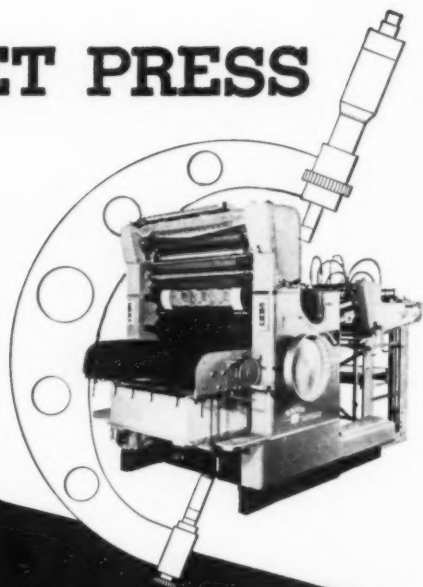
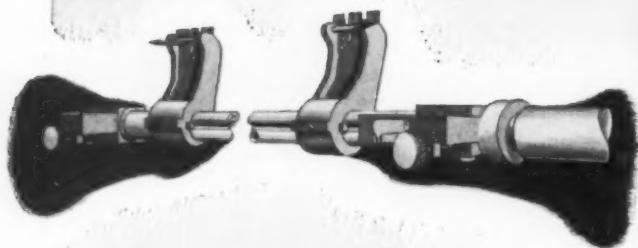
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chrome proofs—correcting as we go much in the manner of “trade shop practice.” After a four color set has been proved the black Dryphoto print is used as a base and the succeeding colors are super-imposed on it and clipped together in progressive form. (They are transparent.) This operation takes only a few minutes. From this reproduction the artist can make any further corrections and the net result will be a first proving very close to the original art.

For the exposure the original positive is placed on the desired type of Ozalid sensitized material and both are fed into an Ozalid machine. (If your positives are on glass, exposure would be made in a vacuum printing frame). They are conveyed in frictionless contact around a revolving pyrex cylinder which contains a high pressure mercury vapor lamp. Here, the ultraviolet light source quickly reduces that part of the sensitized material which is unprotected by the lines or dots of the original into an invisible compound. A positive print is produced.

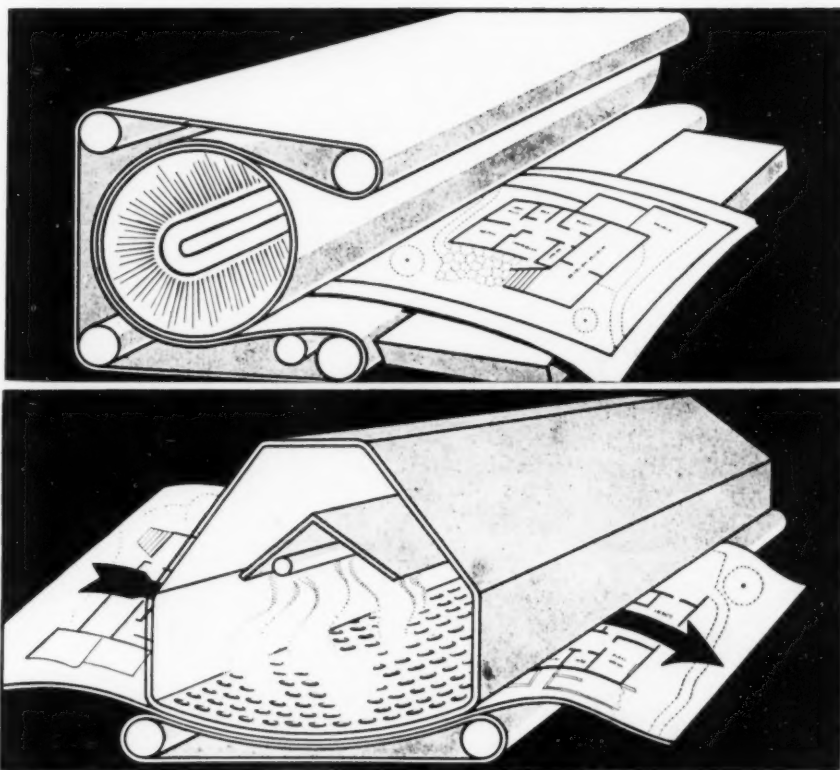
After exposure, only the exact lines or dots of the original remain visible on the sensitized surface. The print is now conveyed automatically across the perforated top of the developing tank where controlled aqua ammonia vapors rise and develop the sensitized lines or dots, making them as permanent as the material itself. The print will have blue, black, red, or yellow lines or dots—depending upon the choice of Ozalid material. And be completely dry, ready for use!

While it is not a general practice to present these proofs to the customer, in many cases we have found the customer finds them very acceptable.

With the four color process proving we believe that we have just scratched the surface in exploring the advantages of this machine relative to lithography and its proving problems.

Following are a few of the additional uses of this process:

**Flat Color Breakdown:** Layouts employing simple color breakdown and tints such as broadsides, mailing pieces, catalogues, etc., were previous-



Top—The negative or positive, in perfect contact with the sensitized material, revolve around a pyrex cylinder which contains a high-pressure mercury vapor lamp. Here the ultraviolet light quickly reduces into an invisible compound the part of the sensitized material which is unprotected by the lines of the original. Lower—After the exposure, the exposed sheet passes over controlled aqua ammonia vapors for dry development.

ly presented to the customer in silver print form with extra color indicated in colored pencil or crayon. While these proofs have always proved reasonably satisfactory, we were constantly up against the hazard of overlooking spots of color here and there. Our routine now in most cases is to make an Ozachrome proof of each color. This not only makes a much more attractive presentation to the customer but also serves us as another check for color and registry.

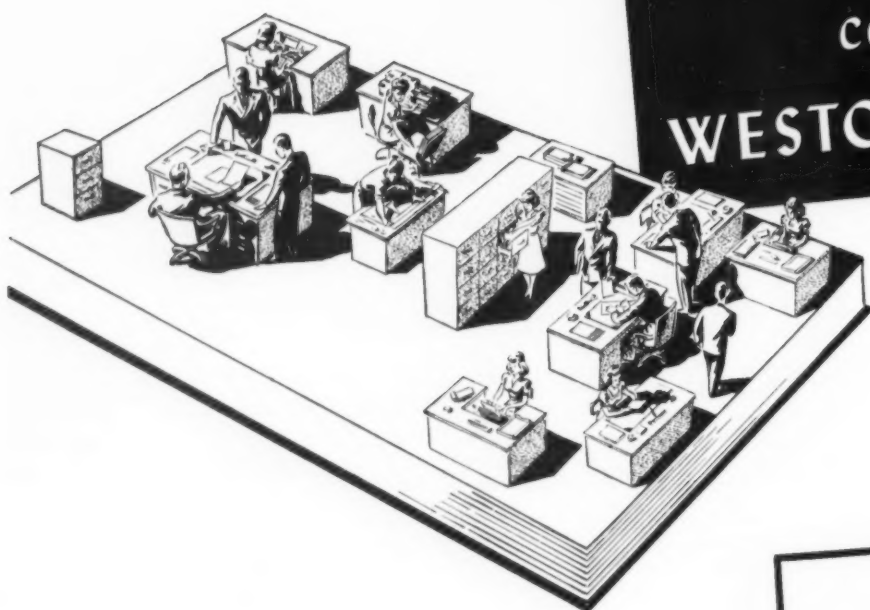
Often the customer is a little in doubt as to color combination to use in a duotone reproduction. With Ozachromes he can be presented with proofs in several different color combinations at a nominal cost.

**Duplicate Positives or Negatives:** For multiple “lay-up.” In smaller shops not having a photo composing machine for “step-up” lay-out, multiple layouts are made by hand with the use of a key plate. However, Ozalid now has a material which will readily duplicate your negatives or positives in a short time, saving time in camera and contact printing departments.

**Matte Surface Blue Line Prints:** Ozalid offers a material identified as “non-actinic blue.” This film has a matte surface which is acceptable to ink, pencil or air brush. It lends itself to map work especially well. Blue prints are made on this film (one for each color) from a master key line positive.

Highways, rivers, airlines and other legends are inked in on each respective color and these films are used as the master color positives, thereby eliminating much costly color breakdown. There are many other uses for this material such as color vignette overlays from the blue line key print employing the use of the air brush or pencil shading.

I have attempted in this article to cite some of the advantages offered the lithographer by Ozalid. We at Graphic Arts Process feel that we have a modern progressive color art department and that this process will continue to play an important role toward more faithful color reproduction in less time and at a greater economy to us and the customer. ★ ★



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# THROUGH the GLASS

**H**ERBERT OHMAN, a foreman for the Meyercord Co., Chicago, has quit worrying about the crops on the little chicken farm which he and his wife conduct in a suburban locality near that city. Driving home from work three months ago, Mr. Ohman's car overturned on a rainswept highway and he sustained serious injuries including several fractured vertebrae.

His biggest concern was how to get his fields planted with the crops he was counting on for chicken feed. Six associates at the plant settled the problem for him when they took a Saturday off, drove out to the farm and spent the week-end preparing the soil and putting in the seed. They also promised to look after the weeds and other jobs which Mrs. Ohman and the two children cannot manage. Latest reports were that Mr. Ohman had been released from the hospital and was recuperating at home.

ml

The Massachusetts Industrial Editors Association know more about lithography than they did before seeing the movie "How to Make a Good Impression," produced by Harris-Seybold. The film was shown to the editors recently by Spaulding-Moss Co., Boston lithographers, and Floyd R. Judd, the litho firm's advertising manager, displayed step-by-step production of lithography.

ml

John McW. Reed, vice president and general manager of the Niagara Lithograph Company of Buffalo, has been elected a trustee of the Erie County Savings Bank. Mr. Reed has been with the Niagara Lithograph since 1919.

ml

In a recent photo section of a Chicago paper we saw a photo of the offset department of Pravda, newspaper-like organ of the Soviet government. The offset depart-

ment, located within the Kremlin, produces covers for 15 official magazines.

ml

A group of sales trainees of Walker-Goulard-Plehn Co., New York paper merchants, recently toured the big litho plant of Lutz & Sheinkman, of that city, to learn what lithography is all about. Joseph Koechling, plant superintendent, and Josh Kemper, his assistant, were guides.

ml

A new mid-year calendar, illustrating fine color lithography in the reproduction of a painting by Aldro T. Hibbard of a New England village, is being distributed by McCandlish Lithograph Corp., Philadelphia. The village shown is West Townshend, Vt. The calendar covers the year from July 1.

ml

During June McCandlish put on a showing of its two films, "The Creation and Production of Advertising Displays," and "The Making of a 24-Sheet Poster." They were shown to an invited audience at the Lexington Hotel, New York, June 17.

ml

Rudolph Tauber, head of Tauber's Bookbindery, Tauber's Plastics, Inc., New York, again has been appointed chairman of the Hebrew Immigrant Aid Society fund drive for 1947.

ml

Copies of an illustrated article "The Proper Use of Illustrative Treatment in Letterhead Design," by H. C. Latimer, are available from the Lithographers National Association, 420 Lexington Ave., New York 17. The material was originally published in Direct Advertising.

ml

We were pleased to receive June 14, the first letter to be written on the new letterheads of the newly organized Boston Litho Club. Charlie Mallet, temporary chairman of the club, sent us a note along with the photo reproduced on page 67.

ml

Miss Bridget Jean Somers and Byron C. Foster, both employees of

Hall Lithographing Co., Topeka, Kan., were married recently.

ml

Oswald E. Mielenz, 73-year old founder and retired head of Advance Lithographing Co., Chicago, received considerable attention recently in a *Chicago Daily News* feature article headed "Who Says Men Can't Cook?" The 2-column story, with a picture of Mr. Mielenz at a kitchen range oven, told of the fame he has acquired for his cooking prowess, including gingersnaps and spiced preserves. His interest in travel is also referred to, including plans for a trip soon to Normandy.

Mr. Mielenz told *Modern Lithography* he learned to cook eight years ago following his wife's death when he "couldn't get what I wanted to eat." Living now with his daughter's family in Chicago, he has continued his cooking practice solely as a hobby.

Lithographic experiences of Mr. Mielenz go back over half a century when he learned the art of lithographic engraving on stone in a Milwaukee shop, he said. As an apprentice he worked an entire year for nothing, and at the end of four years was earning \$4 for a 54-hour week.

Coming to Chicago in 1909, he opened his own stone engraving shop and in 1912 started the Advance Lithographing Co., now fully equipped for the modern photo-offset process. Two sons, R. K. and E. O. Mielenz now conduct the business at 133 N. Jefferson St.

Cooking aromas, he confessed, do not always hold him at home. Occasionally he hungers for the smell of printer's ink and drops around at the plant just to keep in touch with the familiar pressroom sounds and odors.

ml

"Shake Hands with Ad Vance . . ." teases the front cover of a clever die-cut mailing piece sent out in June by Reinhold-Gould, Inc. A die-cut man has a miniature letter under his arm. The letter says that the little man, Mr. Ad Vance, will drop in once a month to assist regular salesmen in bringing new selling ideas and advance information.

ml

Many of the litho shops closed down for vacation July 4 and the week following.★★



# Baldwin Brevities

By SAM HIMMELL

## HEADLINES — "At A Glance"

.... **Graphic Arts**—Each year the presses of the U. S. roll out a minimum of 2,679,522,200,000,000 words .... 600,000,000 books published in U. S. in '46; probably 100 million less for '47. In '39, volume was \$240,000,000; in '45, 500 million. GI Bill keeps text-books in high gear. 100 million text-books in use in elementary and secondary schools from coast-to-coast; 250 millions needed .... Mail "rate-hike" may be deferred .... It will take \$1.42 to do the same advertising job that \$1.00 did in '40 .... 39 States will spend \$4,000,000 to advertise to industries, markets, and tourists .... **Lucky Strike Cigarette Campaign** of 20 Ads, will appear twice a week for 10 consecutive weeks in every English-language daily newspaper in country .... **Mark Twain**—"Doing business without advertising is like winking at a girl in the dark. You know what you're doing, but she doesn't."

.... **Business in Motion**—Retail Trade in upward-swing, as prices ease and supplies rise .... **Consumer Credit** in April highest in history .... **Premiums** whip up wave of consumer buying .... **Courteous Clerks** learn "The Customer Is Always Right" .... **Washing Machine Sales** increase 136%, first 4 months .... **Sporting Goods Sales** expected to hit \$420,000,000 in '47 .... **Wheat Production** for year put at 1,409,800,000 bushels, largest on record .... **Steel Out-put** is tremendous; demand greater than supply .... **Aluminum** available in quantity at lowest price in history .... **Scrap Stock-piles** growing and growing .... **Rubber Tire Prices** lower than in '39 .... 2,000,000 more salesmen needed to sell increased production of all goods .... **The joy-ride** is over, but the much advertised business recession hasn't fully arrived, and in St. Louis, Mo., **Fred Neustadt**, wealthy business-man, 86, with one wooden leg and an upper & lower, is defending a \$25,000 breach-of-promise suit, by comely plaintiff **Marie Brady**, 41; denies he's a forgetful lover; giggled he took her to the movies and gave her candy, but never liquor which is quicker.

.... **State of the Union**—Mechanical Clerks without uttering a word will sell Americans more than half-billion dollars goods in '47; mechanical-barbers next, we hope .... **Gals Muscling in**; one out of every three over 14 will have a job by '50 .... **Farm Land Prices** slipping on West Coast; spreading .... **Beef out-put** will set new record .... 7 States "hike" taxes on gasoline .... **Scotch Exports** to U. S. will be doubled .... There are 20,000 **Chiropractors** in U. S. and 731 foreign language news-

papers .... **Population** is increasing at much faster pace than pre-war, and in Long Beach, Cal., **Moses S. Lane**, 98, is honeymooning with his new bride **Mrs. Verba Fox**, 46. Mose has already lowered three wives; Verba's optimistic.

.... **On Land, Sea & Air**—50 Million Air Passengers Annually predicted within next 5 years; estimated for '47, 20 million ... **Domestic Air Lines** lost about \$5,700,000 in '46, now cutting corners, doing better .... **Ocean Liners** to Europe swamped to the hilt; business enormous .... **Railroad Ticket** was invented in England in 1836 .... **General Motors** takes lead in **Diesel-izing** Railroads .... **Railroads** need 131,600 new freight cars; hit below the belt by rising costs .... **Cantine's Phil Batzle** observing the **Commuters Train**, "talks to himself"—"From 6 to 8 A. M. come the works. From 8 to 9, the clerks. From 9 to 11, the shirks, and from 11 on, the jerks!" .... **Sam Himmell** via **Bill Feather** in rebuttle—"Why should we call a man lazy for being in bed at 11 o'clock in the morning and, yet, never dream of calling a man lazy who is in bed at 11 o'clock at night," and besides, **Mr. Milton S. Hershey**, Founder of the **Hershey Chocolate Bar**, said his success was based on the reversed adage, "Late to bed and late to rise, makes a man, etc. etc."

.... **Information Please**—Four Rarest Stamps Issued by the U. S.—1869-15c brown and blue with center "Land-ing of Columbus" inverted. Unused, is worth, \$10,000 .... 1869-30c blue and carmine with the United States Flag inverted. Unused, \$8,000 .... 1851-1c blue (Type 1). Unused, \$7,000 .... 1869-24c green and violet with center picture "The Declaration of Independence" inverted. Unused, \$6,000 .... The Rarest Hybrid Animal is the offspring of a Lion and Tiger, only six in captivity. If the Father is a Tiger and the Mother a Lioness, it is called a Tigon; and if it is the other way 'round, it is called a Liger .... A Bar of Iron Worth \$5. made into horseshoes would be worth \$10.50. Made into needles \$3,275. And made into balance springs for watches, it becomes worth \$250,000.

.... **Like in Human Beings**—"Value is determined by the service that is performed."

.... **Win With Baldwin.**

## Baldwin PAPER COMPANY Inc.

One of the Oldest Paper Merchants Under the Original Management in the Graphic Arts

233 Spring Street • WALKER 5-4740 • New York 13, N. Y.

*Nearly every Printer in N. Y. refers to  
Baldwin's "Official" Price List*

Baldwin's **NEW** Price List Now Available—Send for Extra Copies for your Executive Personnel

# Wider Use of Offset by Newspapers Predicted at Printing Education Meet

Printing teachers at Chicago conference hear  
several speakers discuss offset lithography

PRINTING teachers from around the nation who were gathered in Chicago last month for the 22nd annual conference of the National Graphic Arts Education Association, were advised by a small town weekly newspaper publisher to "give your pupils all you can of the fundamentals of offset." "I may be sticking my neck out," said the speaker, Lloyd Hollister, publisher of a string of weekly papers, partly printed by offset, and circulated in Chicago's north shore suburban communities. "But within the next ten years I expect to see more than half of the better newspapers of this country printed by offset."

Primary reason for the switch, Mr. Hollister said, is economic. Because of the high wages demanded, he declared, letterpress printers are pricing themselves out of the usual printing fields. To meet their problem, only one development, the teletype setter, which speeds up composition, has appeared, and its use, he said, is limited by the 'shortsighted' antagonism of labor organizations.

"Give your pupils all you can of the fundamentals of offset," Mr. Hollister continued. "Teach them to be typographers. Encourage art work and layouts. Stress photography and a knowledge of good pictures for reproduction. Give your boys all the available information about offset and the offset process. I can assure you that, with these fundamentals, they need never worry during their lifetime about a good job and the possibilities of being honored citizens of our country."

In an appraisal of job opportunities and what employers expect of

printing school students, other speakers who discussed lithography included C. A. Nordberg, vice-president and treasurer of Chicago Offset Printing Co., and president of the Chicago Lithographers Association; Harry S. Vested, proprietor of The Mart Press, Chicago, and Philip W. Tubesing, of the Chicago Lithographic Institute.

Printing schools, Mr. Nordberg declared, are not teaching lithography as a trade or an art, but concentrating on training a man to do one specific job. This, he said, is due to the fact that the large shops, "as a matter of practicality in a given labor market," have broken their operations down into small parts.

"Here," he said, "The employee knows one thing well, but he is of little value in the small shop where one man has to do several jobs. In my own establishment our platemaking department is small and we do not have to keep a full staff for peak loads because we have men able to handle four or five operations. The job classification rule was devised to determine the rate of pay in our craft but the rule is constantly changing due to changes in methods."

"In Germany," Mr. Nordberg continued, "the apprentice found it necessary to learn the whole art and craft of lithography. He went through all departments, then chose the one he preferred and had the best aptitude for. This got men into their proper niche and lithography flourished."

"Our problem is largely one of selection, but we have failed to develop aptitude tests. The boy coming from the training school is bewildered. He does not know where he best

fits in and we've got to help him by doing a little selection."

In the Chicago Offset Printing Co.'s plant, Nordberg said, employees must have at least a high school education. One of his 2-color pressman has a B. A. degree from the University of Illinois and during the war became an officer in the Navy. Another man, a press feeder, and college man became an air corps captain. "I asked them once," said the speaker, "why they preferred the shop end of this business and they both told me they were there because they like it. That's your determining factor. Where we are doing something we like to do, we can do it well."

The potentials for advancement, too, are unlimited, Mr. Nordberg declared. "I could tell you some thrilling Horatio Alger stories about Chicago lithographers," he said. "Practically every big plant in Chicago has its instance of a wealthy owner, who started out in somebody's small plant. I myself was an apprentice in the Regensteiner plate department and there are many others among us with similar backgrounds."

"As employers we are all interested in getting the better grade of students from the schools. But the traditional apprentice training system is not satisfactory. No one is learning *lithography* and he cannot be adjusted to the small shop."

"A pressman coming from a large plant to a small one is of little use. The larger houses have their ink departments and specialists, and the pressman does not touch the ink. But in places like mine the pressman is required to do his own ink mixing. He must match colors and adjust the ink to conditions on the run and he does not always know how."

"How far can we go in the schools to train men for jobs in lithography?" he asked. "No one here is naive enough to feel that you can furnish us with fully trained journeymen. But, as teachers, you can assist us. You can give your youngsters a complete, well-rounded course of instruction and when they come into the

(Continued on Page 79)



## **HARD DOTS** *make the picture live*

"Du Pont Photolith Film gives you a good, clean, hard dot. It's a sturdy film you don't have to 'baby' ". . . so said the chief cameraman in a leading lithographic plant.

Try Photolith. Let your own experience prove the point. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

*In Canada: Canadian Industries Limited.*



### **TOP CAMERAMEN APPROVE THESE OUTSTANDING FEATURES:**

Hard dots • Contrast • Speed • Wide latitude • Quick drying  
Flat lying • Easy scribing • Easy etching • Convenient packaging

## **DU PONT PHOTOLITH FILM**



BETTER THINGS FOR BETTER LIVING  
... THROUGH CHEMISTRY



"Lite-Lok" box (an exclusive feature) facilitates handling Photolith.



## ABOUT THE TRADE

### U.S.P.&L. Plans \$1,000,000 Plant on Long Island

**P**LANs for the erection of a \$1,000,000 lithographing plant in North Hempstead, L. I., N. Y., by the U. S. Printing & Lithographing Co., became known late in June. The plant will be built on a ten acre plot fronting on Old Country Road, near Roosevelt Field. It is to be a one story industrial structure with 150,000 square feet of floor space. A rail-

road siding will be included. The building will be one of three at the site, to be built by three firms, the lithographing company, a confectionery firm and an aircraft firm. The buildings will be uniform in architecture and landscaping, and all will be 100 feet back from the road. Landscaped lawns and driveways will be part of the plan.

### Einson-Freeman to Expand Into Big N. J. Plant

**P**LANs for a "complete self-contained, streamlined lithographic and finishing plant" in Fair Lawn, N. J., were revealed June 20, by the Einson-Freeman Co., Long Island City, N. Y. display lithographers. The announcement was made by N. J. Leigh, chairman of the board. "We hope to operate in Long Island City in our present location, with a headquarters lithographic plant, sales office and art department," Mr. Leigh said. "For the first time we expect to have enough floor space to really operate with efficiency," he said.

The new location will provide 350,000 square feet of floor space. Mr. Leigh also announced that one four-color press is now being installed and another one is to be delivered next year.

This move is the latest in a series of expansion moves. Twenty-five years ago the firm, Einson Litho, Inc., occupied two floors at 329 E. 29 St., New York. The firm later added Mr. Freeman, and became Einson-Freeman Co. In 1925 it bought the Young & McGuire Finishing Co. on East 72 St., and acquired more space on moving operations there. In 1929 the firm ob-

tained the two top floors of the present Long Island City building.

#### Coast Firm in New Ownership

New owners of the Photo-Litho Supply Co., Los Angeles, trade shop, are Martin J. Simancik, formerly with E. F. Schmidt Co., Milwaukee; Louis A. Hendler, formerly of W. A. Krueger Co., Milwaukee; and John C. Anderson with John S. Swift Co., Chicago.

#### New Reynolds & Reynolds Plant

Construction of a new \$250,000 factory building at Celina, Ohio, by Reynolds and Reynolds Co., Dayton printers and lithographers, was recently announced by Richard H. Grant Jr., president. Work is expected to begin shortly with a possibility the building will be ready for occupancy next spring. The new one story plant will provide 35,000 square feet of floor space and afford straight-line production.

The Reynolds & Reynolds Company, established in 1866, manufactures and distributes standard accounting systems, business forms, advertising literature and allied products throughout the United States.

The Celina factory, it is stated, will provide for the handling of an increased volume of business at the Dayton plant. A factory at Los Angeles will continue to operate as a finishing plant for west coast operations.

#### Topeka Firm to Expand

Myers & Co., Inc., Topeka, Kan., has announced plans for a new plant to be built at Sixth and Gage to handle expanded printing and lithographing operations. The building will be of modern design, 200 x 75 feet, and will provide 15,000 square feet of space. W. O. Myers, company president, said the building should be ready by November. The company specializes in the production of school annuals, and employs 52 people. In the new plant Mr. Myers says 80 to 100 will be employed.

#### Public Sees Litho Trailers

Lithographic mapping truck and trailer units were displayed to the public recently at Fort Belvoir, Va., when the Engineer Research & Development Laboratories of the Engineer Board held open house. The motorized train, such as was used during the war, contains a 22 x 29" offset press, a 30 x 60" grainer, and auxiliary equipment for map production. Robert E. Rossell, chief, Photo & Lithographic Branch, reported that about 1500 visitors inspected the exhibits.

#### Adds Offset Equipment

Sheldon Printing Corp., Chicago, is installing additional offset and other equipment in the building at 1060 W. Adams St., where the firm recently moved to double the floor space formerly available at its old address on Clinton Street.

# PREMIUM GRAPH-O-LITH\* DEVELOPER

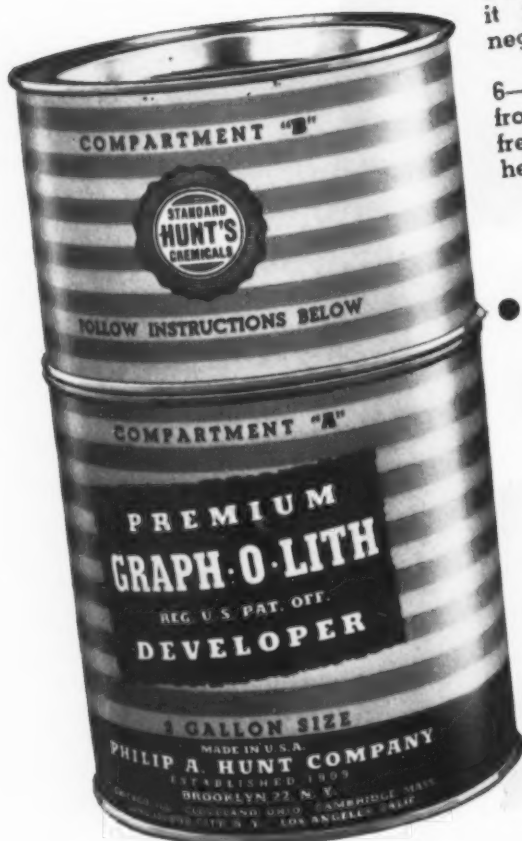
For Line and Halftone Negatives on  
Process, Stripping Films, and Paper

• *Proved* **BEST BY TESTS!**

*For pin-point shadow detail, uniform opacity in  
all dots, more negatives per gallon of developer*

Actual nation-wide tests, made under varying  
conditions in large and small shops, have proved to  
camera men that Hunt's PREMIUM GRAPH-O-LITH  
DEVELOPER *is better!* Try it, and you'll agree that  
it improves the reproduction qualities of your  
negatives.

Available in cartons of 12—2 gallon size cans,  
6—5 gallon cans, and 50 gallon size drums. Order  
from nearest HUNT branch, prompt deliveries and  
freshness assured. HUNT'S Technical Service can  
help solve your problem.



• *Notched*  
**FOR EASIER OPENING!**

Improved can features a side-  
notch for easier opening. New 2 gal-  
lon size can saves mixing time and  
speeds-up operations. New can de-  
sign printed in special inks for easier  
identification in dark rooms.

\*Reg. U. S. Pat. Off.

**PHILIP A. HUNT COMPANY**

ESTABLISHED 1909

BROOKLYN 22, N. Y.

CHICAGO, ILL.

CLEVELAND, OHIO

CAMBRIDGE, MASS.

LONG ISLAND CITY, N. Y.

LOS ANGELES, CALIF.





### Stern Elects Segal President

Maurice Segal (above, left) was elected president of Edward Stern & Co., Philadelphia, recently, succeeding Charles Weyl, who became chairman of the board. Raymond Blattenberger (right), was elected senior vice-president. Other officers named are Alan B. Kirschbaum, Fred S. Malcolm, and Joseph F. Matlack, vice-presidents; Harold Leshner, treasurer; and Walter A. Goldsmith, secretary. Mr. Weyl had served as president of the lithograph-



ing and printing firm for ten years, and had succeeded his father, the late Maurice Weyl, to the post. Mr. Segal, has been with the company 35 years, and was previously executive vice-president and treasurer. Mr. Blattenberger, with the company 30 years was vice-president.

The company also announced the appointment of Randolph S. Lyon, to be in charge of a new sales territory in northern New Jersey.

### Woodrow Installs a Willard

An E. B. Co. Willard offset press was installed at Woodrow Offset Corp., New York, recently, Stuart E. Arnett, salesmanager of the Printing Machinery Div., Electric Boat Co., announced. Herman Tugender, Woodrow owner, said his company was "fortunate to purchase one of the first models to leave the factory."

### Form Young Executive Group

A group of young executives has been organized by the Associated Printers & Lithographers of St. Louis, to train "junior" executives or any man whom the employer feels has the qualifications to eventually hold a management position. The organization, known as the Graphic Arts Executive Development Group plans to help train young executives in the graphic arts for positions of responsibility and leadership, to provide for an exchange of ideas and discussion of the various problems, to sponsor lectures and discussion groups, to organize special study groups for research in selected fields, and to cooperate with other graphic arts organizations by presenting problems of mutual interest and benefit.

Membership includes:— Corwin Hart, Hart Printing Co.; Bob Gannett, The Geo. D. Barnard Co.; Bob Wunsch, Becktold Co.; Tom Shepherd, National Typesetting Co.; Harry (Bud) Wellington, Jr., Wellington Printing Co.; and Ed Goessel, Blackwell-Wielandy Co.

### Many Eligible for Mo. School

Students and GI's from any state eligible for college training, are acceptable for admission to the day time classes of the Lithographic Training School in St. Louis, the school announced in June. Applications are being received at the David Ranken Jr. School of Mechanical Trades, St. Louis 8, Mo.

### Metal Lithography Displayed

Display of a tin candy container decorated with a Kodachrome reproduction attracted considerable attention at the convention of the National Confectioners Association in Chicago late in May. The container was shown by Kavart Studios, of New York. The transparency was produced by the spreading of several pounds of candy on a table and photographing from above. The effect

when applied to the tin container, was to produce the appearance of a glass jar, through which the contents were clearly visible.

The job was produced by the Burdick Co., Brooklyn, N. Y., metal decorators, and the customer was Stark's Candy Co., Upper Saddle River, N. J.

Imported Delicacies, Inc., New York, displayed a line of deluxe lithographed metal gift containers. Instead of tin, aluminum was used. Some thirty designs were shown, all produced by British metal lithographers, who shipped their first boat load of containers to the United States last year and followed this with further shipments.

Milprint, Inc., Milwaukee, Wis., presented an extensive display of its candy bar wraps, bags, boxes, box liners and overwraps, and advertising matter produced by lithography and letterpress on cellophane, aluminum foil, glassine, paper and cardboard. Suggesting the company's extensive production facilities was a series of miniature models of its various plants in Milwaukee, Philadelphia, Los Angeles, San Francisco, Vancouver Wash., and De Pere, Wis.

Central States Paper & Bag Co., St. Louis, Mo., showed its line of transparent containers and fancy boxes.

### Miller Appoints S. W. Firm

The Southwestern Printers Supply Co., Dallas, Tex., has been appointed sales and service agents for all Miller equipment in the states of Texas, Oklahoma, Louisiana and Arkansas, according to an announcement made by A. E. Searle, Jr., vice-president of the Miller Printing Machinery Co., Pittsburgh.

### Baldwin Salesmen Meet

The annual convention of salesmen of the Baldwin Paper Co., was held at the New York Advertising Club, June 12. The program included talks by Sam Himmell, Baldwin president, Bernie Blausen, Sidney Holland, Henry Himmell and George Greene, all Baldwin officials. The company has 24 salesmen.

# DUPLEX SCREEN

~ CORPORATION ~

Announces with pleasure, the association with it of Meyer A. Shapiro as national representative.

**THE DUPLEX SCREEN—** at last the perfect halftone and dropout screen.

- 1 Improved halftone rendition and much improved tone control.
- 2 No longer is copy preparation required — perfect dropouts are simply and accurately made either from untouched or prepared copy.
- 3 Combination line halftone negatives on one exposure.



70 WEST MONTCALM

DETROIT 1, MICHIGAN

### Chicago Firm Adds Litho Dept.

Process Color Plate Co., 522 S. Clinton St., Chicago, has announced the addition of a lithographic platemaking department to its photo engraving and rubber plate facilities. Equipment installed during June, includes a 48-inch A.T.F. camera, a 100-inch whirler, Rutherford photo-composing machine capable of handling 57 x 76 inch plates, vacuum frames and other incidental items. Operation of the department in newly leased quarters covering 9,000 sq. ft., in a building at Harrison and Jefferson streets, was expected to get under way early this month. Walter Bartholomy, superintendent, will be assisted at the start by a staff of eight craftsmen.

Mr. Bartholomy came from Cleveland, O., where he was employed by Photo Litho Plate Co. Previously he had been for many years in charge of platemaking for Magill-Weinsheimer Co., and with other Chicago firms.

The new department will concentrate on color plates, R. L. Johnson, vice-president, said. Organized 15 years ago, Process Color Plate Co. has done considerable development work on rubber printing plates, under the direction of its president, Gracie Oakes. Decision to add a lithographic platemaking service, Mr. Johnson said, was prompted by the company's letterpress customers. Many of them have lately been installing offset facilities and have suggested that it would be to their advantage to secure all types of plates from one source.

### Craftsmen Tour Paper Mills

A trip through the Badger Paper Mills at Peshtigo, Wisc., featured the annual 6th district conference of Printing House Craftsmen, June 21. From Marinette, Wis., where the meeting was held, some 200 Craftsmen journeyed to Peshtigo by bus. A buffet luncheon was served at the mill and on returning to Marinette, the conference program got under way. Three round table clinics were held, that on paper being led by C. W. Holper, of Badger Mills; that

on ink by Jack Jeuck, International Printing Ink; and that on composition by Myron T. Monsen, Sr., of Monsen-Chicago. A fourth clinic on pressroom problems was staged by the Milwaukee-Racine Club and the day ended with a banquet, followed by dancing. Host to the affair was the Five Counties Club.

### Advanced by Harris-Seybold



R. J. Niederhauser (above), advertising manager of the Harris-Seybold Co. for the past two years, has been advanced to sales promotion manager in charge of market study and advertising, H. A. Porter, vice-president in charge of sales, announced. Mr. Niederhauser joined the Harris-Seybold organization in 1939 as a research engineer at the Seybold Division in Dayton. He was promoted to project engineer in 1941, and to production manager of the Instrument Division in 1944. He became Harris-Seybold advertising manager in 1945.

J. A. Petrequin, a member of the sales department for the past year, has been added to the sales promotion staff.

### Greeting Card Group Meets

Greeting cards still have a good future, it was indicated in a survey of market conditions presented to the Associated Greeting Card Distributors at their recent Chicago convention. While sales probably reached their peak during the war, no severe drop appears in sight, the distributors were told. The business, however, is becoming more competitive, it was recognized, and this situation will call for better lines and aggressive merchandising programs. The distributors were also advised not to overbuy and to try to dispose of old stocks so

that newer and fresher merchandise could be introduced.

Present to discuss mutual problems were representatives of three greeting card manufacturers, Harris Robbins of Metropolitan Litho Co., Everett, Mass., Phil Katz of Quality Art, New York, and A. Schmuckler of Williamsburg Publishing Co., New York. In their talks they outlined the manufacturer's problems and future prospects for higher quality cards, better grade of paper stock and other details.

Plans were completed for point-of-sale display material to be furnished organization members on a cooperative cost basis, for redistribution to drug stores, gift shops and other outlets. To enhance sales appeal, it was decided to provide all members with supplies of paper carry-home bags or envelopes for dealer use in wrapping up their customer's purchases. These will be lithographed with a design and a promotional message to further create public awareness of greeting cards.

Milton K. Harrington of St. Louis Greeting Card Co., St. Louis, Mo., was re-elected president and Sam Goldfarb, Western News and Publishing Co., Los Angeles, Calif., was continued as vice-president. New secretary is Hy. Hurwitz of Modern Art, Boston, Mass. Aaron Sugar, Philadelphia, retiring secretary, was added to the board of directors, which also includes George Kampe, Cameo Greeting Cards, Chicago, J. Fine, Greeting Cards, Inc., Newark, N. J. and James Cook of L. L. Cook & Co., Milwaukee, Wis.

### Chicago Firms Consolidate

Shattock & McKay, Chicago combination plant, has purchased the Wagner-Hanson Co. and acquired the lease on the premises occupied by the latter firm, at 315 Oakley Blvd., where operations of both companies have been consolidated.

### Joins Rhode Island Firm

John Davis, formerly with Polygraphic Co. of America, North Bennington, Vt., recently joined Livermore & Knight, Providence, R. I.



**GODFREY  
"AQUA-TEST"**

Try the simple "Aqua-Test." Drop a piece of Aquatex into any ordinary glass of water. See how quickly it sinks. This quick absorption means more efficient production.

**PROOF  
POSITIVE**



**AQUATEX  
ASSURES BETTER DAMPENING**

Foremost lithographers have used the Godfrey "Aqua-Test" and have proved that AQUATEX absorbs moisture fast and completely. This quick, even absorption gives efficient, flawless reproduction because AQUATEX, the leading dampening roller covering, is scientifically treated and knitted with an even-looped texture. AQUATEX assures accurate reproduction on the first proof, and is preferred and used in printing plants throughout the world.

**AQUATEX DAMPABASE**

TRADE MARK REG. U.S. PAT. OFF.

AQUATEX, the unparalleled dampening roller covering, and DAMPABASE, the undercovering, are seamless fabrics manufactured to fit snug and evenly. This patented seamless quality removes all chance of creeps, uneven surfaces, bothersome wrinkles, lint and fuzz. It's so easy and takes just a few minutes to cover your rollers with the Godfrey "Quick-On" tube\*, another Godfrey aid to saving costly time and labor.

\*"QUICK-ON" Tube—A simple, easily-used metal tube. Write for the descriptive folder illustrating the quick, easy method to cover your rollers.

**GODFREY ROLLER COMPANY**

*Roller Makers for 82 Years • WILLIAM P. SQUIBB, President*

**211-21 NORTH CAMAC STREET, PHILADELPHIA 7, PA.**

*They're better because they're seamless*  
**A SIZE FOR EVERY PRESS**

### Heads Sales for Minn. Firm

Benjamin H. Scott, former supervisor of State Printing for Wisconsin has been named sales manager of the Gile Letter Service, Minneapolis, lithographers and letter shop, according to announcement by Robert B. Gile, managing partner of the firm. Mr. Scott, who has engaged in the printing and advertising business the past 19 years, served for several years as editor and publisher of the *Cook County News-Herald*, Grand Marais, Minn., and was an instructor of Journalism and Printing in Eau Claire, Wis., public schools. He was appointed supervisor of State Printing for Wisconsin in 1935 and held this position until World War II, when he served as a lieutenant in the Navy. He has since been employed as advertising manager of the Continental Distributing Co., Milwaukee.

The Gile Letter Service is this year celebrating its twenty-fifth anniversary. Founded in 1922 by Robert B. Giles, who continues as managing partner, the firm has served the Minnesota and Northwest areas in the production of lithography, printing, and letter service work continuously since its founding. The firm now regularly employs some sixty people, maintains an art and copy staff, and is equipped to produce and distribute all types of direct advertising.

A branch production plant at Paris, France, maintained primarily for the production of direct advertising for mailing under the Parisian postmark to buyers in the United States, was closed at the beginning of World War II and has not as yet been re-opened.

### Wilton Company Moves

Wilton Luminiscent Printing Co., Chicago, has moved to a 3-story building at 125 S. Seeley Ave., recently purchased by the parent company, W. H. Wilton, Inc.

### L. T. Laisi, New York, Dies

Lauri T. Laisi, 35, a salesman for the Eldredge Co., New York lithographing firm, died June 17 in a New York hospital, after a long illness. Mr. Laisi had been prominent in athletics in school and was a former scout for the Brooklyn Dodgers

baseball club. Last fall he was a candidate for Congress in the 15th Congressional District.

### Name Dressel Senior V.P.



Election of Arthur Dressel (above) as senior vice-president of R. Hoe & Co., Inc., New York press manufacturer, was announced during June by Joseph L. Auer, president. Mr. Dressel has been with the company 22 years. He will retain his duties as general sales manager. Long associated with the printing equipment industry, Mr. Dressel started his career with Hoe in 1925 directing mechanical installations in the field. Later he became engineering correspondent and on September 14, 1934, he assumed charge of the Sales Service and Contract Division. He was appointed assistant general sales manager on May 1, 1937, and general sales manager on February 1, 1939. He was elected a vice-president in April 1942.

### Freeman Joins DePamphilis

A. Albert Freeman, who has served the printing and advertising industries under the trade name of Visualart, during the past 18 years, has recently consolidated with, and become part of DePamphilis Press, Inc., According to Mr. J. Berkowitz, president of DePamphilis Press, Inc., Accreditation of Mr. Freeman in an executive capacity to the staff, is in line with a program of expanded service to the book publishing trade. Mr. Freeman is executive director of Books by Offset, Inc.

### Reinhold-Gould Appoints

Irving DeSoto, who for the last two years has been chief order clerk for Reinhold-Gould, Inc., New York, has been added to the sales staff, Fred H. Pinkerton, vice-president and sales manager announced during June. Mr. DeSoto has been in paper merchandising for 20 years.

### Reynolds Advances Men

In line with a policy of promoting capable men from the plant to managerial positions, The Reynolds & Reynolds Co., printers and lithographers of Dayton, Ohio, has announced the appointment of Gordon R. Rhode as general plant superintendent. Mr. Rhode was formerly a divisional superintendent. William Stittgen, was advanced from litho press room foreman to assistant plant superintendent, and Russell Cromes, night litho press room foreman was made assistant night superintendent. Michael Duplinski, a former president of the Dayton Local, Amalgamated Lithographers of America, was named to follow Mr. Stittgen as foreman of the litho press room.

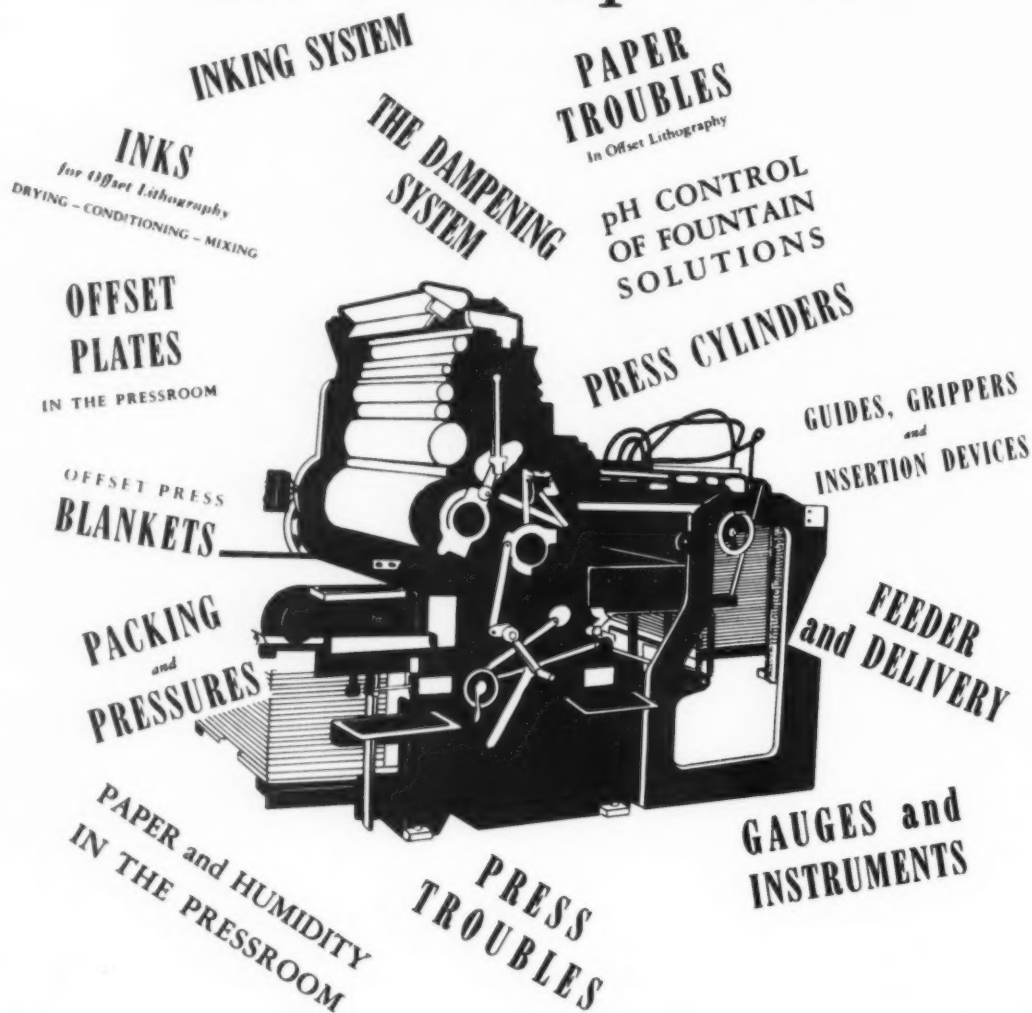
The appointment of Harry Brelsford as production manager was also announced. Mr. Brelsford has been with The Reynolds & Reynolds Co. for 45 years.

### Announce LNA Golf Winners

The winners and prize donors in the annual golf tournament held at the convention of the Lithographers National Association at Saranac Inn, N. Y., June 3-6 were announced by Gerald W. Mathison, golf chairman, as follows:

Winner	Donor
Mrs. W. F. Carroll	Forbes Lithograph Mfg. Co.
Mrs. E. E. Jones	H. D. Roosen Co.
Mrs. Sidney Voice	Monson-Chicago
Mrs. Jack Wolf	Jersey City Ptg. Co.
Mrs. Wm. Winship	Dennison & Sons
Mrs. C. Swart	Kaunagraph Co.
Mrs. Al Rode, Jr.	John M. Wolff, Jr.
Mrs. Reg. Townner	A. F. Rossotti
Mrs. M. P. Thwaite	Geo. V. LaMonte
Dorothy Traung	G. W. Mathison
Mrs. O. F. Marquardt	Dayton Rubber Co.
W. J. Volz	George E. Leder
Harold A. Merten	George C. Kindred
Wm. H. Walters	Charles W. Frazier
George Walsh	National Lithographer
Jack Wolf	Crescent Ink & Color Co.
E. E. Jones	Graphic Arts Corp.
B. C. Grimes	Sinclair & Carroll Co.
A. F. Rossotti	Harris-Seybold Co.
Maurice Saunders	Eastmas Kodak Co.
George C. Kindred	Ideal Roller & Mfg. Co.
G. W. Mathison	E. G. Wadewitz
Wm. Dear, Jr.	L. H. Knopf
Ed. S. Kresy	C. F. Schmidt
Gordon Hall	Western Litho Co.
G. W. Mathison	Curt Teich & Co.
Alfred B. Rode, Jr.	W. F. Gibson
Ed. Dillon	Stecher-Traung Litho Corp.
Wm. Dear, Jr.	Robert J. Butler
Ed. Kresy	Rutherford Machinery Co.
W. M. Garrigus	Offset Engravers Assoc.
L. H. Knopf	Rapid Roller Co.
R. R. Heywood, Jr.	Sinclair & Valentine Co.
Ed. Morris	American Type Founders
Harry Platt	American Colortype
Ralph Wrenn	Hammer Dry Plate & Film
George Benton	Chicago Offset Printing
George Stevens	Sun Chemical
H. Seidel	T. B. Sheridan
Wade E. Griswold	Roberts & Porter
Wm. Splittstoesser	Modern Lithography
E. F. Wagner	Geo. V. LaMonte
Jack F. Moore	Niagara Litho Co.

# What is a Shop Manual?



Publications issued by your industry's Technical Foundation (The L. T. F.) include Research Bulletins, Technical Papers, Technical Bulletins, Texts, General Publications and SHOP MANUALS.

The Shop Manuals are simplified, easy-to-read, self help summaries of essential information on single problems, procedures and equipment for offset lithography. Some already out of print will be revised, new ones will be added to the list as funds are available.

To some they are small capsules of new information or related information bearing on the job the reader is supposed to do in the plant. To some they are a quick review or reference.

There should be a full library of L. T. F. publications in every plant. If your plant technical library is incomplete write for new revised catalogue. Foundation members can take advantage of a 50% discount on all publications. If your plant is a Foundation member you can become a Contributing Member at \$10 per year and receive all publications as they are issued. Join the 1500 lithographic plants, leading suppliers and key men who are members of the

## LITHOGRAPHIC TECHNICAL FOUNDATION

131 East 39th Street, New York 16, N. Y.

*This Advertisement inserted through the courtesy of Sinclair & Valentine Co., New York, N. Y.*



## 20,000 Students See Litho

Chicago's Museum of Science and Industry is doing valuable missionary work in spreading knowledge and understanding of the lithographic printing process among editors and the staffs of school publications, D. M. McMaster, curator of this institution's graphic arts section, reports.

During May approximately 20,000 students from Chicago and suburban schools, and from Michigan, Indiana, Wisconsin and other nearby states were conducted through the exhibit in groups averaging two a day and numbering from 35 to 100.

Teachers, in making advance reservations, are specifying that the trips include the lithographic section of the printing exhibit, this being a reflection of the growing interest which school journalism classes and school paper staffs are showing in the offset process.

Museum guides show the visitors an old litho stone bearing an engraved picture of Senefelder and follow on with a step-by-step explanation of the production of a 4-color offset job, from the color-separation camera until the product is turned out on an offset press at the end of the production line.

A complete display of chemicals emphasizes the chemical nature of the lithographing process and its flexibility is suggested by the effects obtained through use of various types of negatives and positives, grained and ungrained zinc and aluminum plates, and different kinds of offset papers. A complete set of bindery equipment is included in the graphic arts section and one corner of the exhibit is devoted to materials and processes for manufacture of inks used on paper, tin, textiles, wood, etc. Photomurals, colored transparencies and other displays translate the story into terms of practical use in modern commercial plants.

Manufacturers and suppliers have provided a complete display of lithographic equipment with push button controls which visitors are permitted to push, so that actual operation of each machine can be observed. On

the press, a souvenir of the visit, partly pre-printed, is turned out as the students watch.

## Joins Willard Press Firm



Peter A. Rice (above) has been appointed service manager of the Printing Machinery Div., Electric Boat Co., New York, it was announced during June by Stuart E. Arnett, sales manager. Mr. Rice is a member and former secretary of the New York Litho Club, and a former press instructor in the New York Trade School. He was with Brett Lithographing Co., for ten years prior to 1936, and since has served as pressman, press room superintendent or trouble shooter for firms including Grinnell Lithographic Co., Salzer & Co., H. Weinstein Machinery Co., and Industrial Lithographic Co.

## Employees Honor Brauer



Joseph J. Brauer (right) is presented with an engraved watch by Rudolph Bartz on behalf of the employees of Brauer & Son on the occasion of the firm's tenth anniversary observed recently. The Milwaukee lithographic platemaking company was organized ten years ago by Mr. Brauer and A. R. Knop, as Knop and Brauer. On Mr. Knop's death several years ago, Mr. Brauer purchased the firm, and now operates it with his son William. Mr. Brauer has been in lithographic work 39 years. A party for employees was held to mark the tenth year of the firm.

## Announce Selling Awards

Winners of the third annual McCoy Award Competition for the best essay on the subject of "selling printing" were announced at the recent annual meeting of the Associated Printing Salesmen, Inc., at the Masonic Club, New York. First prize of \$100.00 was won by Harold L. Lonsdale, Semple-Rieger Co., Inc., newly elected president of APS. Theodore N. Trett, Mail & Express Printing Co., took second prize, and retiring president, H. E. Wiedemann of Isaac Goldman Co., Inc., won third prize. The winning essay is published in this magazine, page 31.

## Craftsmen Will Convene

The 1947 convention of the International Association of Printing House Craftsmen will be held Sunday, Monday, Tuesday and Wednesday, August 31 and September 1, 2 and 3, over the Labor Day weekend. The place is the Grand Union Hotel, Saratoga Springs, N. Y., 35 miles north of Albany. The Capitol District Club, Albany, will be host, and Harry F. Schaughnessy, president of that club is general chairman. Temporary pre-convention headquarters are in Room 827, 90 State St., Albany.

## NYEPA Graduates 460

Four hundred and sixty graduates of the evening courses of New York Employing Printers Association, Inc., making up the largest number of graduates in the 31 years of the program, were awarded certificates, June 12, in Manhattan Industrial High School, 127 East 22nd Street. Charles Murphy, Corporation Counsel of the City of New York, made the graduation address. His subject was "Printing's Contribution to America."

## Chairman of Bingham Bros. Dies

Charles Bingham, 87 chairman of the board of Bingham Bros. Co., New York, manufacturers of printing and lithographic rollers, died June 16, at his home in Yonkers, N. Y. following a brief illness. Two daughters, Marion and Helen Bingham, survive.

# HIGH BLOOD PRESSURE?

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Johnson Inks are recommended

on their 143-year record for helping

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saving of time and money.

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**AND COMPANY**  
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## New \$6,000,000 Plant Nears Completion on Coast

A new \$2,000,000 plant (above) with its \$4,000,000 worth of equipment, being built in Los Angeles by Pacific Press, Inc., is now nearing completion. W. B. Clum, president of the company told **Modern Lithography** during June. Pacific Press, which comprises lithographing, printing and photo-engraving, has already begun some production in the new plant, with the June issue of **Sunset** magazine being run on a new two-color 64 page Hoe press. The plant is located on a 15 acre tract and covers about five acres, providing 230,000 square feet of space. It is a single story structure except for a second floor office area. The plant is served by a Union Pacific spur line, and is at 5201 South Soto St.

Mr. Clum said that the rotary press-room will house a double octuple Hoe newspaper press, three 64 page two-

color or 32 page four-color Hoe magazine presses, and a 64 page two-color or 32 page four-color Faerber-Dutro magazine press. The latter press is a new type of high speed web offset press which is being built by Joshua Hendy Iron Works. The commercial press-rooms will have two Cottrell five-color presses, plus Miehle two-color and single-color sheet fed cylinder presses in various sizes.

The offset room will have two big two-color Miehles and two single colors, besides a six-color dry offset web press.

The plant's bindery will include equipment for large magazine volume and other types of work, Mr. Clum said. Mailing facilities will include the latest high speed Cheshire mailers.

A composing room with 16 machines, four equipped with typesetters, and

expanded offset platemaking and photo engraving departments are also included. An electrotyping foundry is also a part of the big plant. A warehouse area has a storage capacity of 6,500 tons of paper and is served by an overhead traveling crane. A plant cafeteria will serve 250 at a time and will operate 24 hours a day, seven days a week, which is also the plant's operating schedule. The operation will employ 1,100 persons.

"Pacific Press operations in the graphic arts are designed to be well-rounded," Mr. Clum said, "covering publication work which now includes the western editions of **Time** and **Life**, and the full editions of **Sunset**, **Westways**, **Western Livestock Journal**, **Fortnight**, etc.; general commercial printing; both letterpress and offset; binding mailing; photo engraving; electrotyping; and typography."

### Conn. Craftsmen Elect DuBray

Clifford DuBray, Brooks Bank Note Co., Springfield, Mass., was elected president of the Connecticut Valley Club of Printing House Craftsmen, at the annual meeting June 19, at the Highland Hotel, Springfield. Bill McLellan was elected vice-president; Robert E. Stacy, treasurer; and Frank S. O'Brien, secretary. The officers were installed by John R. Donohue. Mr. DuBray, head of the offset platemaking department at the Brooks company, has held several offices in the Connecticut Valley Litho Club.

### Texas Craftsmen Elect

Dee Harris of Fort Worth was elected president of the Ninth District Conference of the International Association of Printing House Craftsmen, in a meeting at Galveston, Texas, May 31. He succeeds Robert Welz of Houston. A. W. Mosely, Fort Worth was elected secretary, succeeding Vernon Stamm, Houston.

Over 200 persons attended the offset and gravure clinic at Hotel Galvez which was part of the two-day meeting. Clif Pettis, Houston, talked on offset and said it is just beginning a big expansion in Texas.

### New Bristol Size

Printing bristol  $22\frac{1}{2} \times 35$ " instead of the familiar  $22\frac{1}{2} \times 28\frac{1}{2}$ " is now being manufactured by Linton Brothers & Co., Fitchburg, Mass., the company announced during June. The new size was decided upon after a survey among bristol users showed that the majority preferred this size. The new size avoids waste on  $17\frac{1}{2} \times 22\frac{1}{2}$ " and  $22\frac{1}{2} \times 35$ " presses, the company said.

### Litho Men at Photo Event

Several representatives of lithographic organizations were guests of honor at the second annual Photographic Arts dinner held at the Benjamin Franklin Hotel, Philadelphia, during June. These included Wil-

liam J. Stevens, president, National Association of Litho Clubs, and secretary of the National Association of Photo-Lithographers, and Elmer Strange, Alpha Litho Co., Camden, N. J., president of the Litho Club of Philadelphia. The dinner was sponsored by the American Museum of Photography and was attended by 350.

### H. D. Zarwell Expands

H. D. Zarwell, lithographic platemaker, recently expanded facilities at 223 North Water St., Milwaukee, and is now occupying three floors at that address. The space has been modernized, layout improved and new equipment has been added. The new equipment includes a Pitman 72" vacuum printing frame, an ATF 72" vacuum printing frame, and a 78" Lanston Monotype vertical whirler.

The company was organized in March, 1944, by Harvey D. Zarwell, who is the present proprietor.



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Modern SIZE

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who were interviewed.

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**LINTON BROTHERS & CO., Box 460L, Fitchburg, Mass.**

### Convention to Show Machinery

One of the highlights of the fifteenth annual convention of the National Association of Photo-Lithographers will be the many machinery exhibits, the association announced early in July. Hotel reservations are already heavy at the Book-Cadillac, Detroit, where the convention will be held from October 22 to 25, 1947. Fifty-three exhibit spaces have been assigned to manufacturers.

On display will be a 22 x 34 offset press, camera, film, platemaking equipment, arc lamps, folding machinery, chemicals, offset press rollers and dampening covers, ink, line-up tables, and many more items used in the lithographic plant.

Most of this equipment will be in actual operation. It is expected that actual plates will be made directly on the exhibit floor, from whirler to press.

Many lithographic talks are also scheduled, some of which will cover such topics as apprentice training, handling production to advantage, building a sales force, labor relations, costs in lithography, charts of accounts, and when does a plant need photo-composing and graining equipment? A Saturday all-technical session is planned.

The annual banquet is to be held Saturday night.

### Lithographs Chicago Bonds

Columbian Bank Note Co., Chicago lithographers, has been awarded the contract for printing the bonds required for purchase of the Chicago surface and elevated railroad lines in the pending plan for municipal operation of the city's consolidated transportation facilities. The Chicago Transit Authority, in charge of the project, announced that the bonds, with a face value of \$95,000,000, will be lithographed at a cost of \$4,411. They were to be delivered to the authority before June 30, the day set for transfer of the lines to the city.

### New Firm in New Jersey

A firm offering printing, lithographing and Vari-typing was established recently at 1344 South Ave.,

Plainfield, N. J., by E. A. Smith and George E. Mehl. The firm's name is Smith & Mehl.

### Einson-Freeman Honors Schmitz



Two hundred and fifty guests from the graphic arts attended the Silver Jubilee Dinner in honor of A. H. ("Al") Schmitz, veteran plant executive of Einson-Freeman Co., lithographers, Long Island City, in the Waldorf-Astoria June 20. The dinner commemorated Mr. Schmitz's 25 years with the firm. He received a 1947 convertible Cadillac from his employers and a Longine watch from his fellow workers as a tribute to his part in Einson-Freeman's success during the past quarter century.

N. Joseph Leigh, Einson-Freeman's chairman of the board (above left) made the presentation of the Cadillac car keys to Mr. Schmitz. (Right) President Lawrence J. Engel added the Longine watch from his fellow workers. Executive vice-president Albert Hailpurn served as toastmaster.

### Columbia Envelope Moves

Columbia Envelope Co., now at 345 W. Hubbard St., Chicago, expected to transfer all manufacturing operations about July 1 into a new building under construction in suburban Melrose Park. The one-story, modern daylight type structure will provide 70,000 square feet of space and permit considerable expansion of operations to meet increasing business demands, a company spokesman said.

### New Firms in N. Y.

New firms recently reported in New York include Trinity Offset, 104 W. 30 St., and Perkins Offset Press, 230 East 9 St. J. Teger and George Perkins head the firms, respectively.

### Milton Appoints Marx

Paul N. Marx has been appointed vice-president of Milton Paper Co., New York, J. Milton, president, announced June 23. Mr. Marx has been with the firm 24 years.

### Sees Encouraging Trend

An optimistic view of the business trend in the graphic arts industry was expressed by Rudolph Tauber, president of Tauber's Bookbinding, Inc., New York, recently at a meeting of executives of the bindery and its plastic binding affiliate.

"Results from our advertising in publications have been good," Mr. Tauber said, "and direct mail appeals have been productive. To me this means that business for the average printer and binder around the country is holding up. My personal visits have substantiated this."

### Pen Ruling Machy. Co. Sold

After thirty-three active years, Robert T. Duffy, president and treasurer, and William Cloutier, vice-president and chief engineer of The Lindbladh Corporation of Boston, Mass. have sold control of the Lindbladh Company to Miami Industries, Inc., of Toledo, Ohio. Delivery of Lindbladh automatic feeders, single and double "L" pen-ruling machines are now being made, it was said.

### Honor Stern "Depictor"

*Depictor*, house magazine of Edward Stern & Company, Philadelphia printers and lithographers won first honors in the external publications division,—in the yearly contest conducted by the Philadelphia Industrial Editors Association. The award was presented at the Association's annual meeting at the Penn-Sheraton Hotel in Philadelphia recently.

### N. Y. Firms Hold Outing

The annual golf outing of employees of Geffen, Dunn & Co., and Wm. E. Rudge's Sons, was held recently at Roslyn, L. I., N. Y. Ray Oakes was master of ceremonies at the luncheon, and Harry Page won low gross score.

### New Seattle Firm

Puget Printing Co., 404 Bay Building, Seattle, was recently formed by John Pindell, formerly with Western Printing Co., of that city. The new firm operates both offset and letterpress equipment.



In litho pressrooms all over the country Kohl & Madden Inks help turn out quality jobs quickly and economically. Their superior working characteristics and fast, hard drying mean speedier production. Their superior color strength, density, coverage, and sharpness give every job a "quality look" that brings in repeat orders and new customers.

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# LITHO CLUB NEWS

## Jones Heads Cincinnati Club

William Jones, Progress Litho Co., was elected president of the Cincinnati Litho Club, at its annual meeting June 10 at Dan Tehan's



New Cincinnati officers (L to R) Theo. Williams, vice-president; William Jones, president; and Louis Weiss, sec'y-treas.

restaurant. Mr. Jones, formerly club vice-president, succeeds Al Meyers, Rainbow Litho Co., to the presidency. Theodore Williams of the Rainbow company was elected vice-president, and Louis Weiss, Progress Litho, was re-elected secretary-treasurer.

The board of governors includes, besides the officers, Mr. Meyers, Carl Jaeger, Richard Fischer, Hans Gruner, Jack Loos, Benjamin Smith, and Clarence Wilmoth. Frank Petersen, Cincinnati Lithographing Co., continues as educational chairman. About 30 attended the meeting.

Two motion pictures "Curves of Color," loaned by General Electric Co., and "Keeping in Touch," by International Printing Ink, were shown. Guests from IPI included Al Gruner, George Eisel and Elmer Casper.

The club's annual picnic and outing was planned to be held at Madeira Park, Sunday, July 6.

## Chicago Club Holds Outing

The annual picnic of the Chicago Lithographers Club is scheduled for July 26 at Oak Grove Recreation Park, with plans drawn for entertaining 300 persons, including members and their families. On the day-long program prepared under the direction of Ed Payne, of Gerlach-Barklow Co., Joliet, chairman of the

entertainment committee, is a ball game between suppliers and lithographers, races and other sports, dancing, a basket lunch, a clown and pony rides for children and a generous supply refreshments. The affair is the first to be held since the war.

## Conn. Outing is Aug. 23

The annual outing and lobster roast of the Connecticut Valley Litho Club is scheduled for Saturday, August 23, the club announced. The event will be held at Turner Park, Longmeadow, Mass., where previous outings have been held. Joe Siracuse, A. D. Steinbach & Son, New Haven, is chairman of the games and athletics. A softball game between teams representing Massachusetts and Connecticut lithographers usually features these outings.

## St. Louis Club Draws 60

Sixty persons attended the June 5 meeting of the St. Louis Litho Club at Hotel DeSoto. Milton Mild of Wolff Printing Co., was the speaker on the subject: "Color Reproduction in Lithography." Many questions were asked from the floor at the close of the talk.

There will be no meeting in July. The August meeting will be held August 7 for the election of officers.

## Philadelphia Holds Outing

The annual outing of the Litho Club of Philadelphia was held Saturday, June 21 at the Log Cabin Lodge, Medford, N. J., and 195 lithographers from four cities attended. About 15 came from New York, and several from Wilmington and Baltimore. Highlight of the afternoon was a softball game between lithographers and supply men. About 50 played golf on a nearby course. Frank Ferrigno, Graphic Arts, Inc., was chairman again this year.

The club resumes regular meetings in the fall.

## Baltimore Outing July 19

The annual crab feast and outing of the Litho Club of Baltimore was scheduled to be held July 19. Regular meetings are to be resumed in the fall.

## LITHO CLUB GUIDE

(Most clubs adjourn for the summer months except for outings.)

### BALTIMORE

T. King Smith, Secy.  
1613 Holbrook St.,  
Baltimore, Md.  
Meets 3rd Monday, Park Plaza.

### BOSTON

A. E. Heubach, Temp. Secy.  
Rust Craft Publishers, Inc.  
100 Washington St.  
Meetings announced locally.

### CHICAGO

Elmer Schmalholz, Secy.  
Chicago Planograph Co.,  
517 S. Jefferson St., Chicago 7.  
Meets 4th Thursday, Bismarck Hotel.

### CINCINNATI

Louis Weiss, Secy.-Treas.  
Progress Lithographing Co.  
Main Street  
Reading, Cincinnati, Ohio  
Meets 2nd Tuesday, Dan Tehan's Restaurant.

### CONNECTICUT VALLEY

Roger Bartlett,  
Meriden Gravure Co.  
Meriden, Conn.  
Meets 1st Friday, March, May, Sept., Nov., and  
sometimes other months, City Club, Hartford.

### DAYTON

Harold W. Holland, Secy.  
1112 Kemper Ave., Dayton 10.  
Meets 1st Monday, Suttmiller's Restaurant.

### DETROIT

R. B. Bivens, Secy.  
12745 LaSalle Blvd.  
Huntington Woods, Mich.  
Meets 2nd Thurs. at Carl's Chop House.

### MILWAUKEE

Howard C. Buchta, Secy.  
E. F. Schmidt Co.  
341 N. Milwaukee St., Milwaukee.  
Meets 4th Tuesday at the Boulevard Cafe.

### NEW YORK

Gerald L. Urban, Secy.  
Brett Lithographing Co.  
Skillman Ave. & Pierson Pl.  
Long Island City 1, N. Y.  
Meets 4th Wednesday, Building Trades Club  
2 Park Ave.

### PHILADELPHIA

Joseph Winterburg, Secy.  
622 Race Street,  
Philadelphia 6.  
Meets 4th Monday, Poor Richard Club, 1319  
Locust St.

### ST. LOUIS

Harold Rohne  
Letterhead & Check Corp.  
2940 Benton St.  
Open meetings in Feb., April, June and Aug

### SAN FRANCISCO

Wm. Fennone, Temp. Secy.  
Lehmann Prtg. & Litho. Co.  
2667 Greenwich St.  
San Francisco, Calif.

### TWIN CITY

Harold Johnson, Sec'y.  
2105 Stanford Ave.  
St. Paul, Minn.  
Meets last Thursday of month.

### WASHINGTON

John Davis, Secy.  
Guthrie Lithograph Co.  
1150 First St., N.W.  
Meets 4th Tuesday, Hotel 2400 (N.W. 16th  
St.)

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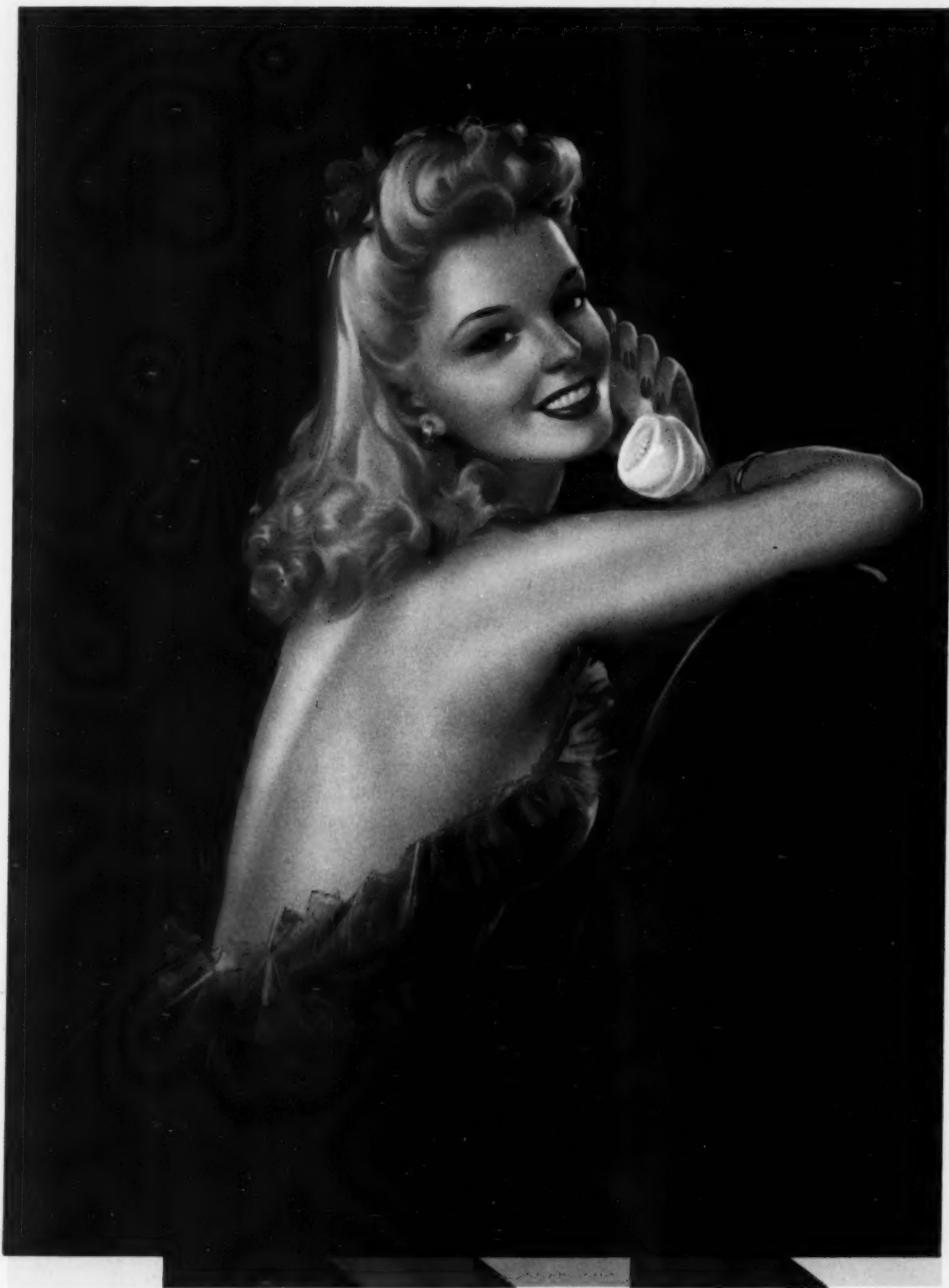
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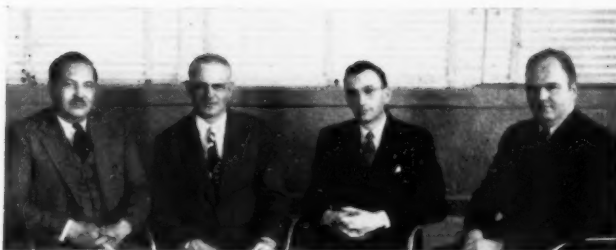
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## New Boston Club Officers

The officers of the newly organized Boston Litho Club (Left to Right) are: Edward W. Harnish, Tichnor Bros., president; James F. Haydock, Forbes Lithograph Mfg. Co., vice-president; Joseph H. Ulrich, Spaulding-Moss Co., secretary; and Douglas F. Reilly, Buck Printing Co., treasurer. Charles E. Mallet, Rand Avery-Gordon Taylor, Inc.,



was named temporary chairman at the organization meetings until a formal organization was formed. The club's first regular meeting is planned for September, Mr. Mallet said.

## Joint Picnic in Dayton

Members of the Dayton Litho Club were invited to attend the picnic of the Dayton Craftsmen's Club, June 26 at McCrabb's Grove. No regular meeting was planned by the club for July or August.

On September 8 members of the Dayton Litho Club are to be guests of the Harris-Seybold Co. at its Dayton plant. A tour of the plant and a buffet dinner are planned. Harris 17 x 22" presses and Seybold cutters are made at the Dayton plant. The affair has been arranged by Bill Kinsler.

## Detroit Hears Colehower

Howard Colehower, Golfrey Roller Co., Philadelphia, addressed the Litho Club of Detroit at its closing meeting of the season June 12. Mr. Colehower discussed inking and dampening rollers in relation to presswork. Forty persons attended. The meeting was held at Carl's Chop House, 3020 Grand River.

The club's next meeting is planned for Thursday, September 11, at the same place, when a business meeting will be held and plans will be made for the October convention in Detroit of the National Association of Photo-Lithographers.

## Duval Heads Chicago Craftsmen

C. E. Duval, head of Inland Press, Chicago planograph and letterpress shop, was elected president of the Chicago Club of Printing House Craftsmen at the annual meeting, June 17. Joseph J. Skach, in charge of lithographic purchases for *Esquire-Coronet* magazines, was advanced

from second to first vice-president, and Russell Olander, Olander Press, was re-elected recording secretary. Charles Holsinger of Singer Printing Co., Highland Park, Ill., was chosen second vice-president, and Frank Bartojay of W. F. Hall Printing Co., treasurer. Michael Ivers of Atlas Bindery, was re-elected financial secretary.

Among the 14 received into membership were Garrett K. Haan, production manager for Lloyd Hollister, Inc., publishers of partly offset suburban newspapers, and the following representatives of supply houses: Tom Buchahan, Sinclair & Valentine Co.; Jack Dougherty, Roberts & Porter, Inc.; Wm. A. Johnson, Harold M. Pitman Co.; and Arthur E. Murphy, Ideal Roller & Mfg. Co.

## Chicago Typographic Elects

Burton Cherry, creative service head for Tempo, Inc., Chicago commercial art studio, was elected president of the Chicago Society of Typographic Arts at the annual business meeting in June. Other new officers are: first vice-president, Walter Howe, director of design and typography, R. R. Donnelley & Sons Co.; second vice-president, Wm. Nicoll, Scott, Foresman & Co.; treasurer, Adrian Augustine, designer. Deforest Sackett, free lance designer, was continued as secretary.

Plans were developed for an intensive campaign to enroll members from among printers, lithographers, engravers, ink makers, paper houses, and others interested in promoting the graphic arts in Chicago.

A major project being undertaken by the society is the publication of a

treatise on the history and modern trends in calligraphy which is being written by Paul Standard and which will be issued in the fall. The exhibition of Design in Chicago Printing will be continued until March, 1948, and sponsorship will be assumed for the International Exhibition of Book Illustrations, to be held in Chicago next February. Cooperation is being given, Mr. Cherry said, to the program of Books by Offset, Inc., to improve and promote the use of lithography in books.

## Schultz Litho, Chicago, Moves

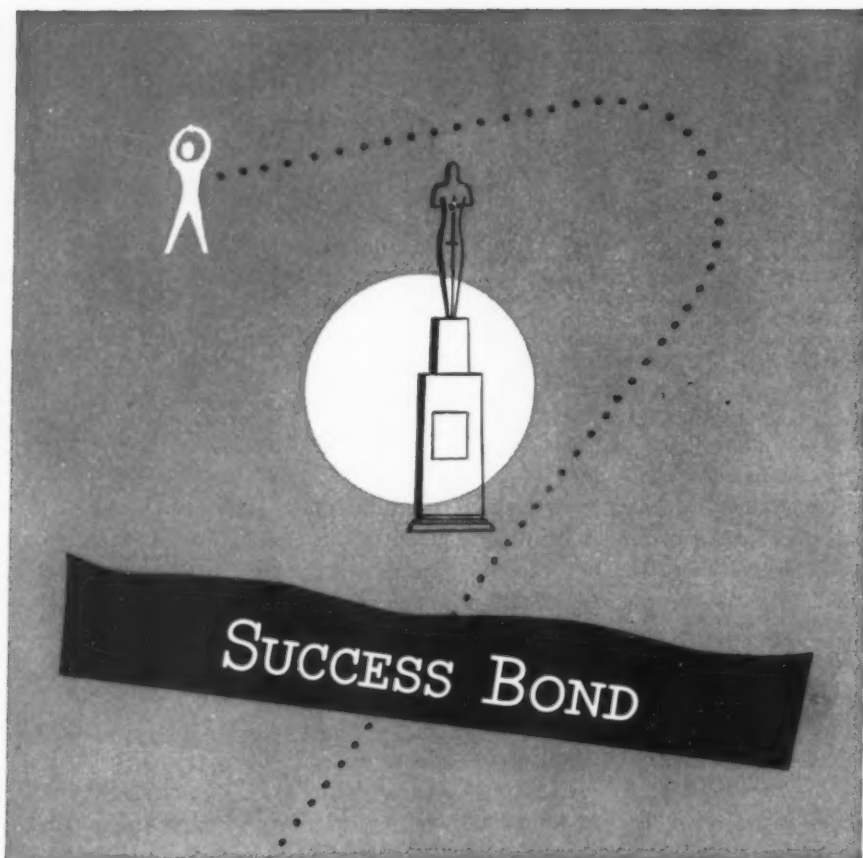
H. J. Schultz Litho Co., Chicago, began transferring equipment last month from its old quarters at 231 Institute Place, to its newly purchased building at 1240 Morse Ave., Chicago. Remodeling work, including a glass brick facade and other features, will delay complete occupancy of the place, but H. J. Schultz, proprietor, expected to be fully settled at the new address by mid-August. Purchase of the building was made last winter but possession was delayed by a protracted legal battle to gain possession.

## Palm Bros. Ratify Pay Increase

Weekly pay increases of from \$3.50 to \$8.00 for the 200 employees of the Palm Brothers Decalcomania Co., Norwood, Ohio, have been ratified by the employees, Wilfred Porter, business representative of Local 8, Amalgamated Lithographers of America (CIO), said during June. The new agreement calls for a 36½-hour work week, six paid holidays and two weeks vacation after two years of service, Mr. Porter said.

## ATF Division Moves

The Photo-Mechanical Division of American Type Founders, Inc., has moved all of its manufacturing operations and its offices from Chicago to ATF's plant in Elizabeth, N. J., Edward G. Williams, president, announced. Products of the Photo-Mechanical Division include: Cameras for lithographers, platemaking equipment, vacuum printers, wash troughs, whirlers, and light tables.



■  
A 75% cotton fiber content paper made with extreme care, Success Bond in the Neenah line is distinguished by its appearance and finish, its crispness and strength. Success Bond is designed for age-resisting records, impressive business and personal stationery, legal forms and other papers that are being handled constantly.



These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND  
NEENAH THIN PAPERS

TUDOR LEDGER  
STONEWALL LEDGER  
RESOLUTE LEDGER  
NEENAH LEDGER  
NEENAH INDEX BRISTOL

**NEENAH PAPER COMPANY • NEENAH, WIS.**





## EQUIPMENT & BULLETINS

### Mallinckrodt Has New Line

A new line of prepared developers and fixers is now being offered to the lithographic trade by Mallinckrodt Chemical Works, St. Louis. The company, which has supplied photographic chemicals for lithography for many years, recently issued a folder describing its new line of prepared products. Developers are being marketed under the names Pictone, Softone, Ultratone, Contratone and Lithotone, and a fixing bath under the name Jiffix. One- and five-gallon containers are the first to be offered, and other sizes are to be announced. Copies of the descriptive folders are available from the company, Mallinckrodt Street, St. Louis 7, Mo.

### Announce Two New Opaques

Two new opaques for lithographic use were announced in June by Graphic Process and Products Corp., New York. One is alcohol opaque, said to be as fine in texture as water soluble graphite opaques. It can be used on paper negatives as it prevents curling. It can also be used on emulsions which do not readily accept water opaques. It lays flat, and does not chip or become brittle, the company says.

The other is turpentine opaque, developed for wet plate work. It is said to be fine in texture and comparable to water soluble graphite opaques.

### Reviews Adv. Art History

"Handbook of Early American Advertising Art," a 9 x 12", hard-bound book containing over 2,000 illustrations, was published June 15 by Dover Publications, New York. The author, Clarence P. Hornung, is a designer in the industrial and advertising fields, and has studied the traditions of modern advertising art. Eight parts of the book are: The be-

ginnings of advertising during colonial days, the rise of the newspapers and early directory advertising, wood engraving—the principal medium for early advertising art, trade cards and announcements — precursors in the field of printing design, typographic design accompanying early advertising art, period from 1840 to 1865 witnesses development of new advertising forms, post civil war and centennial era see wise expansion in use of illustration while taste declines. Plates, which comprise most of the book, are divided into many classifications. The volume is priced at \$6.50.

### To Make Chemicals on Coast

Andrew J. George, chief chemist of Schmidt Lithograph Co., San Francisco, and associated with that firm for 25 years, has opened his own laboratories under the name of Andrew J. George Litho Research, at 975 Folsom St., San Francisco. He will manufacture a complete line of lithographic plate making materials and will offer lithographic consulting service. Mr. George is president of the Pacific Society of Printing House Craftsmen, is a member of the American Chemical Society, and has served on the research committee of the Lithographic Technical Foundation.

### Baldwin Issues Price List

A new complete price list is being mailed to the graphic arts trade by Baldwin Paper Co., New York, Sam Himmell, president, announced. The new list is complete in 24 pages, with each grade of stock listed in full in one or two lines for easy reference. It is a pocket size booklet, and contains "everything at a glance," the company says. Copies are available from the company, 233 Spring St., New York 13.

### Aller Process To Be in U. S.

The Aller process of producing bi-metal stainless steel and copper lithographic plates is expected to be licensed for use in the United States in the near future. Arthur Southway, of London, and two Danish technicians, representing the Aller Press Ltd., Valby, Copenhagen, Denmark, returned to Europe June 20, after spending several months in the U. S. demonstrating the process, and arranging for the licensing of a U. S. firm.

Tests in the U. S. were made at several plants, including R. R. Donnelley & Sons Co., Chicago, and Jersey City Printing Co., Jersey City, N. J. Mr. Southway, who is connected with R. Hoe-Crabtree, London, who are licensees of the process in Great Britain, told *Modern Lithography*, that Danish technicians would return to the U. S. within a few months to complete arrangements. (This process was described in *ML*, February, 1947, page 47).

### New Humidifier

The "Atomick Humidifier," said to be a new development in the field of air conditioning, has been announced by Maid-O'-Mist, Inc., 3218 N. Pulaski Rd., Chicago. The units are claimed to be simple, inexpensive devices for adding humidity to indoor areas. They will maintain any percentage of relative humidity on a year-round basis, the manufacturer says. A descriptive folder is offered.

### New Direct-Reading pH Unit

A direct-reading pH meter for measuring acidity and alkalinity has been announced by Cambridge Instrument Co., 3180 Grand Central Terminal, New York. The unit weighs ten pounds, and can be moved from one part of a plant to another. It can also be used as a continuous indicator, it is claimed.



## Must be seen to be appreciated!

**Y**OU'LL notice the sharp, opaque dot formation the first time you use Ansco Reprolith Ortho Film in your halftone work.

These clear, crisp dots mean you get press plates of superior printing quality — faultless reproductions. No fuzz or halo.

And more, too—you get practical speed, high resolving power, maximum density and contrast with short developing time.

If you use one film for all the photographic jobs in your shop, standardize on Ansco Reprolith Ortho. It is an ideal, all-around film for halftone making—line exposures,

too. Choose it in regular or thin base. **Ansco, Binghamton, New York.** Branches in New York,

Cincinnati, Chicago, San Francisco, Los Angeles, Dallas, Boston, Washington and Toronto.

### SHOP TIPS

To get the most from your arc lights, paint the reflectors once or twice a year with a good aluminum paint.



Periodic painting will increase light efficiency—and lower your electricity cost.

Ask for

**Ansko**  
REPROLITH FILMS

ANSCO REPROLITH

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ANSCO REPROLITH, THIN BASE

ANSCO REPROLITH ORTHO,  
THIN BASE

*Easy To Handle—Hard To Beat*

### Three-Dimensional Process for Offset Is Described

**A** THREE dimensional photographic process which is now being reproduced by offset lithography was described during June to *Modern Lithography* by Dimensional Arts, Inc., New York. The process, although produced by lithography on flat paper, gives the illusion of having depth. Work is being done in both black and white and color, and can be produced in either four color process or in work up to 12 colors. No viewer or lens of any kind is required for a reader to get the effect.

Five lithographic firms already have been licensed to produce work using the process, a Dimensional Arts spokesman said. These include lithographers in Ohio, New York and in the South. First use in the commercial field will probably be in lithographed displays for use in motion picture theatre lobbies.

While full details of the process

were not disclosed, it was described somewhat as follows: The original copy (photograph) must be made with the Dimensional Arts camera, and the three-dimensional photograph is turned over to the lithographer. He makes regular plates from this copy, and after the presswork is finished, the job passes through one more operation, the equivalent of one extra color. This last operation is in the nature of a die cylinder which completes the three-dimensional effect.

Any kind of paper may be used, Dimensional Arts claims, but best results are obtained with the best grades of paper, coated paper included. Any lithographer who can produce high quality color work can handle this process with very little additional information, it was said.

Dimensional Arts is located at 487 Park Avenue, New York 22, N. Y.

### New Three-Color One-Shot Process Announced

**A** NEW attachment which enables an ordinary camera to produce a one-shot set of color separation negatives ready for reproduction by lithography, photo engraving or gravure, was announced during June by Richard Thomas of Thomascolor, Inc., Los Angeles. The device is said to take a four color picture on a single piece of ordinary panchromatic film, and to produce automatically "perfectly balanced, identical, simultaneous image exposures" without the use of dyes or tints. Film can be developed immediately with no need of special laboratory equipment, and processing of final prints is as fast as for regular black and white prints, it is claimed. Since all three primary colors are on a single sheet of film, the problem of shrinkage is eliminated. A \$1,700,000 plant to produce the device is planned for Los Angeles, and the process will be licensed on a "nominal royalty basis." "Thomascolor will reduce costs and time-consuming processes so greatly that all

users of color photography will welcome it," Mr. Thomas said.

#### Demonstrate Dutro Presses

A series of demonstrations of Dutro offset presses was held in San Francisco, May 28 and 29, in the plant of the Patterson Pacific Parchment Co., and lithographers, printers and publishers from many parts of the country attended. The presses used in the demonstration were two web offset presses which have been in operation at the Paterson plant for 12 years. Color work ranging from 30 line posters to 300 line halftones were run on every type of paper including coated book offset tissue and newsprint, and metal foil.

The presses are built unit style and turnover bars can be placed between units so that any cylinder may be used to print on either side of the paper. The demonstration included printing on one and both sides, and delivered in cut-off sheets. Newer

presses will deliver folded sheets from a web fed press.

Metered water control and sub-distribution in the inking system were two features pointed out on the press. New models now being built will have double row Timken preloaded bearings on all cylinders and ball bearings on all inking rollers.

Following the demonstration on May 28, a dinner was held at the Mark Hopkins Hotel. Officials of Orville Dutro & Son, the press firm, and of the Joshua Hendy Corp., builders of the presses, were present. A dry relief offset press is also included in the new line of offset presses recently announced by the Dutro company.

#### Kohl & Madden Appoints Two

Kohl & Madden Printing Ink Co., has announced the appointment of new representatives in Michigan and Missouri-Kansas territories. Vic Paul was assigned to the Michigan territory, with headquarters at 1035 First Street, Detroit 26. Albert Renda, 1035 W. Broadway, St. Louis 6, represents Kohl & Madden in Missouri, and Topeka and Wichita, Kansas.

#### Monson to Open L. A. Branch

Monson-Chicago, typographic firm, has announced plans for the opening of a plant in Los Angeles, August 1, to be known as Monson-Los Angeles. Ray Lee, who has been in advertising and publishing in Chicago for many years, will head the west coast branch.

#### L. L. Brown Appoints

Paper Service, Inc., Rochester, N. Y., has been appointed a distributor of the entire line of L. L. Brown ledgers, linens, bonds and index bristols, product of the L. L. Brown Paper Company, Adams, Mass.

#### Offers Surplus Film

A list of surplus lithographic film, including several sizes and common brands, was announced during June by Norman-Willeys Graphic Supply Co., Chicago.



# for precision exposures

## THE *Luxometer*

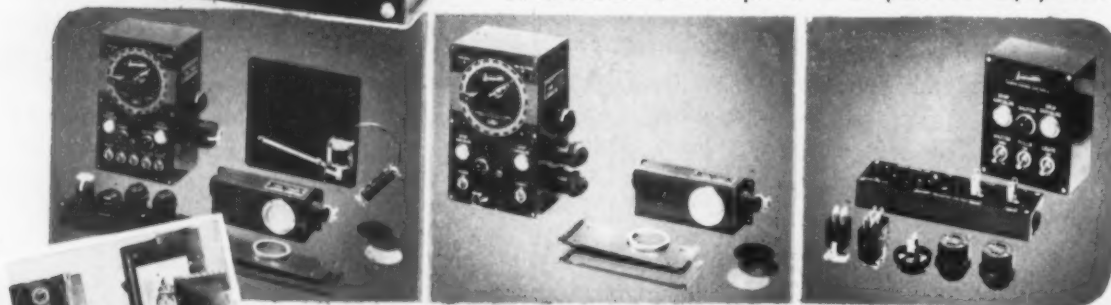
AUTOMATICALLY SHORTENS OR LENGTHENS THE PERIOD OF EXPOSURE TO COMPENSATE FOR FLUCTUATING LIGHT INTENSITIES

*Better Work . . . Lower Cost  
. . . Increased Production*



- **POINTER**, easily set on any point of the dial.
- **POINTER STOP**, may be locked anywhere on the dial for repeat exposures.
- **LARGE EASY TO READ DIAL**, fine settings assured. Seven escapements to a division. (1400 around the dial.)
- **START BUTTON**, starts exposure mechanism, turns on lights and opens shutter simultaneously.
- **POWER PILOT LIGHT**, lights up when power is on.
- **STOP BUTTON**, stops exposure mechanism, turns out lights and closes shutter simultaneously.
- **SHUTTER PILOT LIGHT**, lights up when shutter is open.
- **PILOT SWITCH**, turns off pilot lights for panchromatic work.
- **POWER SWITCH**, controls main power source—turned on at beginning of working period.
- **FOCUS SWITCH**, combines functions of two switches below. When "on", lights go on and shutter opens. Exposure mechanism does not start.
- **SHUTTER SWITCH**, to open shutter independently of lights and exposure mechanism.
- **LIGHT SWITCH**, to turn lights on independently of shutter and exposure mechanism.

A revolutionary development in Graphic Arts Equipment.



- ✓ Sturdy and precision-built escapement mechanism. Over 70 escapements per second.
- ✓ Filter adapter for neutral density and special color filters.
- ✓ Safety feature for power failure. No spoilage of materials.
- ✓ Plug-connected . . . easily installed.
- ✓ Built-in constant voltage transformer for stable and efficient operation over wide range of line voltage fluctuations.
- ✓ Maintenance costs negligible. Only one replaceable tube good for two years.
- ✓ Built-in relay amply rated to operate lamp contactor regardless of size, current and voltage rating.

**Write for complete data, specifying type of equipment**

### ELECTRONIC MECHANICAL PRODUCTS CO.

13-15-17 North Virginia Ave.  Atlantic City, N. J., U. S. A.

## QUOTES from the mail

Sirs:

I was fortunate to be able to read your article in the May issue of *Modern Lithography* on labor and management and was pleased to see the attitude that you took. It was very enlightening indeed.

I as an employee agree with you that we do need today, more than ever, a better understanding between labor and management. I can't understand why we both can't realize that we are all humans working for a common cause, that the employer has a right to a fair profit, and the employee a right to a fair wage, so that he may be a good buyer on the open market and help keep other business producing.

During the war we all stood on common ground with one purpose in mind, to defeat the enemy. Why can't we stand that way to discuss our labor problems.

Oh I know that labor is not perfect, and neither is management—but you can always see the other fellow's faults and never your own. With that thought in mind, I will try and give you my view of what I think management lacks.

One is personality. Management should have closer contact with employees and make them feel that they are part of the company and not like a machine—speak to them when you go through the plant, greet them with a "Hello" like you meant it, not as though you were forced to say it. That makes a man feel as though he is somebody.

You get more from a plant by fertilizing and watering it than you do from taking soil away from it or neglecting it. Greeting your employees like this is fertilizing them, they grow on it and bear fruit of contentment. I know that there are weeds on both sides, but the good will overcome the evil and chokes out the weeds.

No fear or favor do we ask for our labor but only the right to share in its benefits—that we as employees and employers can go into the future not as individuals but as one. Together we can reap the harvest of fair wages and fair profits of benefit of all.

Truly yours,  
William Fiehn  
New Haven, Conn.

### Stern Salesmen in Outing

The second annual outing of the sales staff of Edward Stern & Co., Philadelphia, and their friends and families was held recently at the Wynnewood, Pa. home of W. D. Molitor, director of sales.

### Declare Hoe Dividend

Directors of R. Hoe & Co., Inc., printing press manufacturer, recently declared the regular quarterly dividend of \$1 per share on Class "A" stock, payable July 15.

MODERN LITHOGRAPHY, July, 1947

...What part of you goes into every envelope?

An indelible impression of the character of your organization accompanies every letter that leaves your desk. See that it is the right one. Ask your printer about your letterhead. Paper is his business. We are sure he will call your attention to Rising Parchment.

**Rising Parchment**

- ✓100% rag
- ✓super opaque
- ✓6 standard sizes of envelopes
- ✓distinctive unglazed parchment finish
- ✓four weights

When you want to KNOW... go to an expert!

**Rising Papers**

Ask your printer... he KNOWS paper!

Rising Paper Company, Housatonic, Mass.

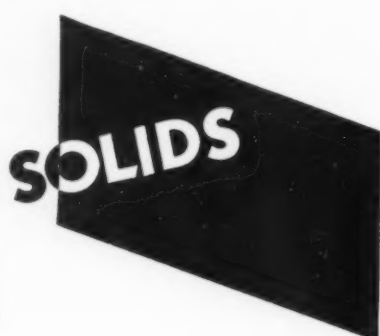
## ANOTHER AD THAT BOOSTS YOUR BUSINESS

WE STEER the customer to your shop. Reason why? You know the kind of paper that does each job best—that helps bring the customer back for more. For the quality job it's more than likely you'll want to use a Rising Parchment... So here's another ad that boosts you and your business along with Rising Parchment.

*This advertisement appears in executive, advertising, sales and sales promotion magazines.*

**Rising Papers**

**PRINTING AND TECHNICAL**



Every Job's a Better Job  
with  
**ECLIPSE OFFSET INKS**

**GAETJENS, BERGER & WIRTH, INC.**

Manufacturers of Litho, Offset and Printing Inks, Varnishes and Driers

35 York St., Gair Bldg., Brooklyn 1, N. Y.

215 S. Aberdeen St., Chicago 7, Ill.

**SERVICE PLUS QUALITY!**

**HAS MADE OUR PLANT THE WORLD'S LARGEST**

**WE SPECIALIZE IN  
SMALL PLATES**

**ALSO REGRAINING MULTILITH**

**ZINC and  
ALUMINUM PLATES  
UNGRAINED - GRAINED - REGRAINED**



Telephone:  
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4 2 6 1

EXCLUSIVE MANUFACTURERS OF PREPARED PLATES  
37-43 Box Street-Brooklyn, N.Y.



### Publish "Work for Artists"

"Work for Artists," a book dealing with the place, function and future of art in America, has just been published by the American Artists Group, 106 Seventh Ave., New York 11. Edited by Elizabeth McCausland, the book is a symposium, with chapters by Walter Baermann, Earnest E. Calkins, Charles T. Coiner, Romana Javitz, Elizabeth McCausland, Bruce Mitchell, Franklin Ryder, S. L. M. Barlow; Clarence H. Carter, Jo Gibbs, Rockwell Kent, Walter S. Mack, Jr., E. H. Powell, Margit Varga, Thomas H. Benton, Frank Caspers, Egbert Jacobson, Reeves Lewenthal, Hila Meadow, Lincoln Rothschild, and Lynd Ward.

The book was published, the publisher says "to bring forward the facts about support for art today. When these are made clear and faced realistically, it will be possible to work out means so that art in America will continue to be more widely supported." The opinions expressed by the different authors sometimes clash. Some recommended government support of art.

### Navigators Elect Audiffred

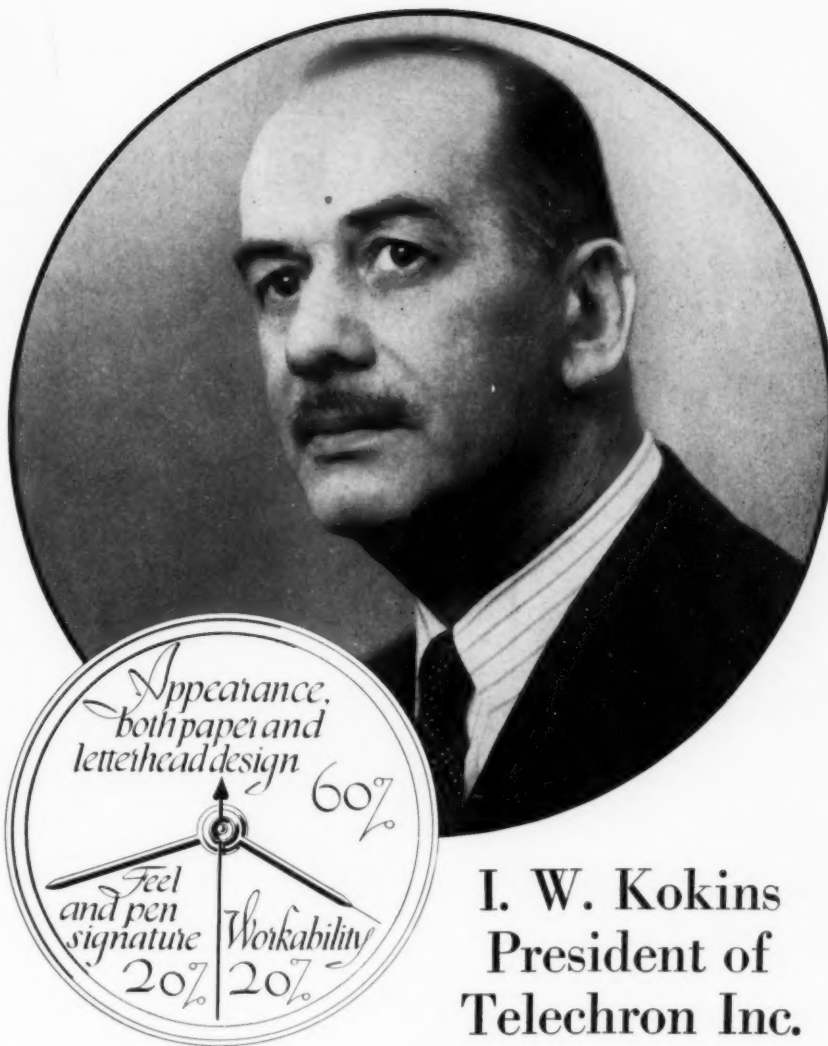
John Audiffred, oft-elected secretary of the Navigators, New York graphic arts organization, was elected president of the group at its recent annual meeting. He is head of the reproduction department of the Standard Oil Co. of N. J., and succeeds Herman Kass, Wickersham Press.

### Will Do Trade Work

American Offset Corp., New York, announced that, effective July 1, it would specialize in producing color process work for the trade. The company has served greeting card publishers for many years, and with recent expansion expects to broaden its field.

### Ozalid to Issue Brochure

The Ozalid Division, General Aniline & Film Corp., Johnson City, N. Y., is preparing a brochure describing the Ozachrome process of color proving in lithography. Copies will be available from the company.



**I. W. Kokins**  
President of  
Telechron Inc.

### devises a bond paper preference chart

Exacting standards and a superior product have made Telechron the leader in its field. Exacting standards of appearance, workability, and feel are applied to Telechron's choice of bond paper.

When the Telechron motor was first invented, it was a new idea—so new that until then no accurate method of measuring and controlling the output of alternating electric current had been devised. Today the Telechron motor in the Telechron Master Clock performs this service for practically all commercial power plants which generate alternating current. The same Tel-

echron motor operates most of today's modern electric clocks—timepieces of split-second accuracy.

Like Telechron's electric time, the *balance* in Certificate Bond is also a new idea. *Balance* is something we have added to Certificate which gives you a better printing and typewriting sheet. Certificate is *balanced* for modern needs by the correct pop test, tear and folding endurance for its fiber content. Remember the word *balance* when you buy paper. Buy only *balanced* Certificate Bond, Opaque Certificate Bond, Certificate Ledger, and Certificate Index.

## CERTIFICATE BOND

*Manufactured by Crocker-McElwain Co., Holyoke, Mass.*

*The Certificate Family of balanced papers, bond, opaque, ledger and index, is fabricated for modern production needs, letterpress and offset, and for typewriters and office printing machines.*

**PRESS MEN  
SET \$3.00**



SEND FOR THE  
SET THAT WILL  
MAKE YOUR JOB  
EASIER.  
YOU MAY ALSO  
OBTAIN SINGLE  
COPIES.

**LITHO ARTISTS  
SET \$3.00**



THESE BOOKS  
ARE ALREADY  
PAID FOR BY  
YOUR MONEY  
WILL BE USED  
TO PUBLISH  
ADDITIONAL  
INFORMATION  
AS IT COMES  
FROM RESEARCH  
AND PRACTICE  
EXPERIENCE

## A Timely Statement . . .

by Harry H. Platt

Chairman of the Board of  
Sackett & Wilhelms Litho-  
graphic Corp., and Chair-  
man of the Educational  
Committee of Lithographic  
Technical Foundation.

Labor is primarily and rightfully interested in increasing wages while management is equally and properly concerned with increased profits. This seems to pose an insoluble problem. But scientific education of craftsmen is the sure solvent, particularly for Lithography which is a business founded on Science and Art.

The lithographic craftsman who knows the How and the Why of his craft can produce more and better work with less effort. Fine work always commands a better price and a wider market than poor work, therefore, scientific technical education provides both labor and management with more and better work to sell.

The Educational Department of the Lithographic Technical Foundation is devoted to the creation of plans and teaching material necessary for the scientific and technical training of lithographic craftsmen of all grades, from apprentices up. The "up" may give some craftsmen and some management men a surprise. But technological advancement in lithography is rapid and he who rests content with what he knows today will find himself left at the post tomorrow unless he diligently takes advantage of every offered means of continuing his education.

The Foundation has created a full library of books, covering the major phases of lithography in an interesting and instructive manner. They are available to every employee and employer. They are being used widely for individual study, in organized schools and in other types of training programs. Books alone, however, are not enough: an apprentice can not become a skilled journeyman by merely reading books.

The study of authoritative texts and technical bulletins must be supplemented by actual practice in doing supervised jobs of the craft.

**LITHOGRAPHIC TECHNICAL FOUNDATION, 131 E. 39 St., New York 16, N. Y.**



**PLATEMAKERS  
SET \$3.50**

**CAMERA MEN  
SET \$2.25**

### Miehle Appoints Hammett

The Miehle Printing Press & Mfg. Co., Chicago, has appointed William H. Hammett, Jr., sales representative in the Cincinnati territory, which covers southern Ohio, southern Indiana, the western part of West Virginia, and Kentucky. Mr. Hammett is an engineering graduate of the University of Pittsburgh. He served 4½ years in the Navy, and was released as lieutenant-commander in January, 1946. Since that time he has been connected with the Miehle Company in Chicago.

### POPPI Re-elects Vanderbogart

C. L. Vanderbogart, vice-president of Niagara Lithograph Co., Buffalo, has been re-elected president of the Point of Purchase Advertising Institute. It will be his second term in this office. Other new officers are: as first vice-president, Edgar Reutener of the Wm. A. Howe Company; second vice-president and treasurer, Frederick L. Wertz of Window Advertising Inc. Norman F. McKean continues as executive secretary.

### New LTF Book Prices

A new price schedule of 50 cents each for Shop Manuals and \$1.00 each for Skilled Craft Text books, effective September 1, was announced in June by the Lithographic Technical Foundation. A discount of 40 percent will be allowed to members of the Foundation, to schools, libraries and book stores.

### Jones Attends Congress Abroad

Thomas Roy Jones, president of ATF, Inc., N. J., recently sailed aboard the "Drottningholm" to attend the Eighth International Management Congress being held in Stockholm. The ATF executive is representing the printing equipment industry of the United States at the conference.

### Install Harris Press

Spaulding-Moss Co., Boston, recently installed a new Harris 17x22" offset press.

## NEW LABOR LAW

(Continued from Page 30)

fraining from various forbidden practices as to boycotts and jurisdictional strikes by supervisors; apparently the economic weapon of strike may be resorted to by supervisors without limitation or protection of the new Law.

Contracts, however, covering supervisors are not prohibited and are not restricted. There is nothing in the Act to prevent an employer from negotiating a contract with the union to cover supervisors, and the supervisors may be members of the same union as the rank and file productive employees.

### Union Welfare and Pension Funds

**LAW:** It shall be unlawful for an employer to pay or to agree to pay or for a union to accept or to agree to accept from the employer, any money for a trust fund established by the union for the benefit of the employees unless—

1. Payments are held in trust for the benefit of the employees, their families and dependents for medical or hospital care, pensions, occupational injury or illness, unemployment, or life, disability, sickness or accidental insurance.
2. A written agreement specifies the basis for payments.
3. Employees and employers are equally represented in administering the fund.
4. Neutral representation is provided or instead agreement provides that an impartial umpire is to decide any dispute and in the case of deadlock on the impartial umpire, the U. S. District Court shall appoint the umpire.
5. Provision is made for an annual audit of the trust fund to be available to interested persons.
6. A separate trust is set up for pensions and annuities if these are provided, earmarked only for these purposes.
7. This section is effective as of June 23, 1947.

Welfare and pension funds in existence under any collective bargaining contract in force on the date of the enactment of the new Law, June 23, 1947, are not affected until the expiration of such contract or until July 1, 1948, whichever first occurs. The impact of this section on any type of payments made by employers to the union or to a trust fund es-

tablished by the union is one which will have to be carefully scrutinized.

A wilful violation of these restrictions constitutes a misdemeanor and is punishable by a fine up to \$10,000 or imprisonment up to one year or both and in addition is subject to injunction.

Funds established by collective bargaining agreements prior to January 1, 1946, are subject only to the provisions requiring such funds to be held in trust and the earmarking of the payments in a separate trust for pensions and annuities.

### Restrictions on Featherbedding Practices

**LAW:**

1. It shall be an unfair labor practice for a union or its agents

—  
"To cause or attempt to cause an employer to pay or deliver or agree to pay or deliver any money or other thing of value in the nature of an exaction for services which are not performed or not to be performed."

2. This section becomes effective August 22, 1947.

This section was aimed at outlawing featherbedding practices requiring an employer to pay for work not done. In Lithographic union contracts it is common to find provisions for pay for overtime lunch periods and call-in pay, both of which involve payment of wages without regard to performance of services. The broad restrictions in the Act would seem to raise some question concerning such payments, although such an interpretation was disclaimed in the Congressional debate on the Act. It remains for the NLRB to clarify this section's real limits.

### The Duty of the Union to Bargain With the Employer

**LAW:** It shall be an unfair labor practice for a union—

1. To refuse to bargain collectively with an employer, provided it is the representative of his employees.
2. To restrain or coerce an employer in the selection of his representatives for the purposes of collective bargaining.
3. These provisions become effective on August 22, 1947.

The previous obligations of an employer under the Wagner Act to collectively bargain in good faith by



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meeting at reasonable times, offering proposals and counter-proposals, negotiating on questions arising under the agreement, and executing a written contract incorporating an agreement are now imposed by the new Law on both the employer and the union.

An association of employers is recognized under the new Law as an employer if it acts as the collective bargaining agent of the employer members. The union would seem to be under a duty to bargain with the association and it is apparently an unfair labor practice for a union to restrain or coerce an employer in order to induce him to bargain separately from the association. What constitutes such restraint and coercion will have to be spelled out by the NLRB.

An employer apparently will still violate his obligation to collectively bargain with the union, the collective bargaining agent of the employers, if he goes over the head of the union and bargains directly with the employees. Quære: will a union be held to have violated its obligation to bargain with the association, the collective bargaining agent of the employers, if the union goes over the head of the association and attempts to bargain directly with the employers?

The Taft-Hartley Act like the Wagner Act, is landmark legislation which cannot fail to leave its indelible imprint in the history of labor relations. It creates new problems of a practical and legal nature, the solutions of which will be the challenging tasks of the future.★★

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## PRINTING EDUCATION

(Continued from Page 49)

---

shop we can follow through from there."

One thing greatly needed, Mr. Nordberg said, is to instill a "spiritual attitude" in the boys who are taking the printing courses.

"We want men," he said, "who want to be in lithography because they like it and not just because they are looking for a job. Because of the mechanical speedup of our in-

dustry, we need a high type of intelligent men, men who can think fast, who are nimble and adjustable. This attitude they can get through proper education.

"You teachers develop an *esprit de corps*. You must inject into your pupils the idea that the skills they are seeking are very much worthwhile; that printing is a noble trade, a necessary trade, one of the most important on earth, because it has to do with dissemination of information. They've got to *like* what they are doing. And, if you can develop that liking, they will have gone a long way toward making good."

Speaking as proprietor of an 18-man shop. Mr. Vested advised the teachers to "Teach your pupils to think. Teach them why as well as how they do a particular job." Every man in a small shop, he suggested, must be able to back up every other man, much as players do in a ball game. The compositor must understand what the customer wants and combine that with the technique of his job. The pressman needs to know color matching and if he can produce a perfect match of pastel colors done in chalk for a customer who does not know colors but knows he wants that and nothing else, he is invaluable to the plant.

There is need for everyone to know how to handle paper stocks, especially the poor qualities now available, he said. And there is a "terrific" need for an analytical ability, the capacity to think and make decisions in emergencies.

The salesman, Mr. Vested continued, must be in a position to know the advantages of shortcomings of offset and letterpress for a given job and be able to tell the customer what he should have. Even in the shipping room the employee has opportunity to exercise his thinking power, in devising the best way to wrap a job, so it will reach its destination in good order, and selecting the one means of transportation that will mean the least possible expense to the customer.

And as for the small shop proprietor, Mr. Vested sees him as "able to

do everything." Above all, he must know his men's abilities and when one is absent must know whom to throw into the vacant spot to insure smooth working of the organization.

"Your big job," he emphasized to the teachers, "is to train your pupils to think. Teach them why they do their jobs and they'll figure out how to do it, with perhaps, some help from their employers."

Participating in a panel discussion of the three principal printing processes, Mr. Tubesing of the new Chicago Lithographic Institute, presented an outline of offset production processes from copy preparation to the final printed job.

Further emphasizing lithography, the Chicago Lithographers Club prepared an extensive display of lithographed products, including decorated metal items, turned out by Chicago firms. The exhibit filled one wall and several tables.

George Julin of Gunthorp-Warren Printing Co., and Martin Wezeman of Columbian Lithographing Co., assembled this extensive showing. In an exhibit of work by printing classes in the Chicago public schools were also shown samples of offset jobs done by pupils in the three vocational schools which have lithographing equipment.

Otto H. Bull, vice-president and general manager of Workman Mfg. Co., Chicago, extended the greetings of the Graphic Arts Association of Illinois, of which he is president. Milford M. Hamlin of the department of education, American Type Founders, participated in the program with a discussion of "New Instructional Materials for the Graphic Arts," and at the Tuesday evening banquet, International Printing Ink's annual essay contest awards were presented by George Welp, IPI's advertising director.

An important program feature was a panel discussion of problems of veteran training and during the three-day meeting several nationally known educators presented various phases of problems of vocational training in the graphic arts.

General chairman of the conven-



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tion was Byron G. Culver, president of the National Graphic Arts Education Association, and supervisor, department of publishing and printing, Rochester Institute of Technology, Rochester, N. Y. Assisting him was Fred J. Hartman, Washington, D. C., educational director of the association.

Philip L. McNamee, assistant superintendent of the Chicago public schools, in charge of vocational training, and John G. Henderson, head of Washburne Trade schools' printing dept., were joint chairmen of the Chicago committee on arrangements. Among co-chairmen were: Wm. O. Morgan, director, Chicago Lithographic Institute; Mr. Hamlin of American Type Founders; Craig R. Spicher, Sales Research Div., Miehle Printing Press & Mfg. Co., and Loren H. Carter, supervisor of training, R. R. Donnelley & Sons Co. Chicago. Lithographers and litho supply houses were also numerous represented in the list of forty-two conference patrons.★★

## YOUR PLACE

(Continued from Page 27)

without feeling the necessity of putting some good, sound work and thinking behind our participation. I can say from my own experience in a year's work in helping set up the National Association of Litho Clubs that the problems that come up under these complex business situations are legion and cannot be treated lightly or casually if the kind of results that are needed and the benefits we want are to flow.

I'd sound one note of caution—don't accept appointment or election to a committee or a board or as an officer of any one of these cooperative activities unless you have the time and the energy and the intention to give as generously as you can from your experience and particular ability. That's what these organizations want and need, and you simply rob them of it if you fill one of the positions without contributing. You are keeping out someone who would help

to do a job. No one of these cooperative activities can or should be a one-man organization. I know of no secretary-manager or executive director of an association who wants to take the full responsibility of saying what the policies, aims, and objectives should be, or what the individual activities or projects should be. They know from experience that their job is to carry out approved aims, policies, objectives and projects that are worked out by those making their

living directly from the lithographic industry.

### Let Best Minds Decide

This is a day of operation by obtaining the best possible opinions of the best minds in the industry as to what ought to be done by any association or group. The day of the rugged individualist in business is past. Attempting to apply to his participation in an industry-wide activity the same methods used in conducting his own business, or of building a

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## Important to you

*On and after September 1, 1947, the price of Lithographic Technical Foundation Shop Manuals will be 50 cents, Skilled Craft Texts \$1.00, with a discount of 40% to members, schools, libraries and book stores.*

There is a catalog of all Foundation publications, (including those in print and in production) in your front office or available on request.

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monument for himself, is as old-fashioned as stone lithography.

Let's face the facts when we are asked to give up a man part-time, or all the time if necessary, to teach an employee training course, to cooperate in technical developments, or to help put to practice in our plants these research laboratory developments. We should make the sacrifice willingly and quickly. Let's don't "just let Joe do it," and thereby contribute to an industry loss through delay in getting accomplishments and results to the industry for the benefit of all.

If in our support of and participation in these over-all industry activities we budget our support and our own time and contribution of experience on the basis of the past 20 years, we do ourselves an injustice. We must recall that in that time we had 12 years of depression and war. We must budget these matters on what at the moment we have and can do, but we must also lay definite plans and programs and provide the support necessary to bring these activi-

ties up to modern efficiency and to the size that represents the real needs of the industry. We need the best brains we can turn up to establish what these needs are, and to secure the manpower and facilities we need to get the job done. Let's face the facts and move forward full speed.

★ ★

## SELLING FORMS

(Continued from Page 31)

### 4. *Gain Your Prospect's Confidence.*

Once you have gained the confidence of your prospect, and have made him want to buy from you, you have transformed your prospect into a customer. As soon as your prospect recognizes that your suggestions are constructive and helpful, he will lean on you more and more for advice. And when you have reached that stage, competitive bidding is practically eliminated.

### 5. *Build the Customer Into An Account.*

Having changed your prospect to

a customer, the next step is to build that customer into an account. This naturally takes time and is not done overnight. Again, the confidence of the customer comes into the picture. You will find that he will seek your advice not only on form printing, but also on other types of printing. If the printed pieces he needs can be produced advantageously in your own plant, take the order. However, if it is something which you know you are not equipped to handle, do not hesitate to advise your customer of a dependable source from which to purchase it.

If you will serve your customer honestly and intelligently, he will soon consider you not a printer but *his* printer. When he does that, you will have made him an account, and will have achieved your goal.

If you will follow these five suggestions, I am sure you will sell more form printing, and I also believe that these suggestions are equally applicable to selling any other type of printing.★★

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VULCAN Offset Blankets are products of skilled American craftsmanship. Continuous research has made their surface virtually "perfect" from the pressman's viewpoint. This surface is smoother, more dense — impervious to inks, oils and dryers. The thickness is dependably uniform, the resilience factor is ideal.

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## COLORED COMICS

(Continued from Page 33)

processed acetate film to directly prepare a negative for albumen plates or a positive for deep etch offset plates. Multicolor films are acetate sheets on which the same type of "invisible" screens are processed. These may be "developed" in the same manner as the board—they are similarly angled to prevent moiré, and likewise are in perfect register. A crosshatch and line pattern combination is provided in the set of films to make the negative for albumen plates whereas a dot and line combination on films is provided to serve as positives for deep etch plates.

### Deep Etch Color Plates

Producing deep etch color plates, with dot-type film, is accomplished through the following procedure:

(1) A photographic negative is made of the original copy.

(2) From this negative a contact positive is made. This positive is used to make the black plate.

(3) Using the positive made in step (2) face down as a guide copy, Multicolor shading film No. 60-75 (yellow plate) is placed over it. Dots or line are developed in the usual manner wherever wanted on this sheet. Where solids are wanted they are painted in with Craftint special black waterproof opaque.

(4) Same procedure is followed for Blue and Red plates. (Film No. 60-105 for the blue plate and No. 60-45 for the red plate.)

(5) Shading films produced in steps (3) and (4) are now ready to be used to make red, blue and yellow plates.

### Cross-Hatch Type Film

The procedure for producing albumen color plates with cross-hatch type film is as follows:

(1) A photographic negative is made of the original copy.

(2) From this negative a contact positive is made.

(3) Using the positive made in step (2) face down as guide copy Craftint Multicolor Shading Film

60-75 (yellow plate) is placed over it. Lines or cross-hatches are developed as desired to bring up the lines and cross-hatch pattern which will, of course, print as a 25 percent dot on the plate. All non-printing areas are opaqued on the negative with black opaquing ink.

Steps (4) and (5) as outlined for deep etch plates are followed and provide the final negatives for the red, blue and yellow albumen plates. At the present time, the positive film (dot and line) is available in only 80 line screen, and negative film (cross-hatch and line) for albumen plate only in a 60 line screen.

### Summary

The Multicolor process as used by NEA consists of a set of three processed drawing boards or Acetate Films bearing two Ben Day type screens photographically invisible in each until developed. They are properly angled to prevent moiré and are in perfect register. The boards provide complete camera copy for their respective color plates, the films either complete finished negatives for production of letterpress and albumen color plates or final positives for the production of deep etch offset plates. By superimposing in various combinations, the lines, dots and solids (blue dot with yellow dot, solid yellow with red dots, line blue with red dot, etc.) a range of 63 colors is made possible.

Through the application of the Multicolor process to every day jobs a new range of possibilities for low cost color lithographing and printing is opened. Comic books, magazine and tablet covers, newspaper advertisements, children's books, circulars, throw-aways and some types of calendars are suited to Multicolor translation. Halftones are not necessary, there is no tintlaying or outside color separation, and if the film is used, no photography is required in making the color plates.★★

### Topeka Firm Buys Tract

Hall Lithographing Co., Topeka, Kan, recently purchased a 33 acre tract of land in Topeka on which it plans to erect a new plant.

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<b>*PP-10</b> Soft Graduation Pan.	Fast; soft-working long delicate graduation scale. (H.D. 1200)	"Indirect" continuous tone negatives and positives and all color separation work.

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# TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Glessner House, 1800 Prairie Ave., Chicago 16, Ill.

## \*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at forty cents per page, plus six cents postage for each four pages or PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. Check or money order should be made payable to "Treasurer of the United States."

### Photography

**Density Determination of Color Film.** "British Journal of Photography" 93: 366-7, October 11, 1946. (See also R. H. Bingham: "Journal of the Society of Motion Picture Eng. 43: 368, May, 1946). The Ansco Color Densitometer for the measurement of color densities through red, green, and blue filters with narrow transmission bands is discussed. These bands are converted into equivalent densities by calculation or by means of a graph. The method of calculation is explained. The speed and contrast for the individual layers, and hence, the color balance, can be determined from the equivalent densities. Means for determining the effect of change in contrast on color-rendering are discussed. Results are given of Bingham's calculations of the reproduction of five Munsell color samples at a gamma of 1.0 and at a gamma of 1.5, by means of cyan, magenta, and yellow dyes of specified spectral-density characteristics. At both gamma values, the saturation errors are greater than the hue errors. At the higher contrast, the saturation errors are reduced. At a gamma of 1.5, purple is the least saturated color and also has the greatest over-all color error. At a gamma of 1.0, the greatest over-all color error is in the red, owing largely to poor saturation. "Monthly Abstract Bulletin of Kodak Research Laboratories" 33, No. 3, March, 1947, p. 100.

**Transparency Viewer New Aid to Exact Color Work.** "Printing" 71, No. 5, May, 1947, p. 69 (1 page). The Chromocritic is a new type of transparency viewer. It has adjustable light sources which control the color tones. Meter readings of the two adjustable light sources which have given the buyer just the color tones he wants, are marked on the edge of the trans-

parency. When the color plates are being corrected, the transparency is viewed through a similar viewer with the two color source meter readings set as indicated. Masks are available for each size transparency, maximum 12" x 12". This viewer is distributed by the MacBeth Arc Lamp Co.

**\*Color Photography.** Joseph S. Friedman. "American Photography" 41, No. 6, June, 1947, pp. 47-8 (2 pages). The struggle between the theories of physical reproduction of color and psychological reproduction for acceptance is discussed briefly. With acceptance of the tri-chromatic or psychological theory it became necessary to develop a method of obtaining the three separations. Methods for this purpose described in this article include: the method of making three photographs, one after the other, using the light of a single primary for each; the method of coupling three cameras together; the system of placing three supplementary lenses, each containing within its system its own particular filter immediately behind a large receiving lens, so positioned that each of the supplementary lenses utilizes a separate part of the cross-sectional area of the receiving lens; and the one-shot camera.

**\*Masking in Photography.** Martin Leeden. "Modern Lithographer and Offset Printer" 43, No. 4, April, 1947, pp. 76, 82 (2 pages). The effect of a mask is to correct tone or color values without any serious loss in photographic quality if used correctly. The area mask, the unsharp mask, and the high-light mask are described, and the use of each discussed. Instructions are given for masking Ektachrome transparencies. It is pointed out that masking does not provide complete color correction and the need for a

considerable amount of hand retouching still remains.

**Photographic Masking.** John A. C. Yule, assignor to Eastman Kodak Company. "U. S. Patent So. 2,420,636" (May 13, 1947). The method of making a photo print of magnification M and small circle of confusion C from a sharp colored record which comprises making a mask by punctual printing from the record onto sensitive material and by processing the material to a negative relative to the record and to a contrast less than that of the record, unsharply masking the record by said mask, the unsharpness being between C and 25C whereby it is sufficient 3M and 3M whereby it is sufficient to increase apparent detail contrast relative to over all contrast of the record but not sufficient to be apparent under normal conditions of viewing the combination of the record and mask or a print therefrom at a distance of about 5000C and printing sharply from the record as unsharply masked. "Official Gazette" 598, No. 2, May 13, 1947, p. 311.

### Planographic Printing Surfaces

**\*Bi-Metal Plates.** Sidney Blau. "National Lithographer" 54, No. 5, May, 1947, pp. 38-9, 88, 90, 92 (5 pages). The credibility of reports of various bi-metal and tri-metal plates developed in Europe is questioned. The Electron Intaglio Process, developed in this country, is described. This process produces an intaglio lithographic printing plate from a negative print on zinc or aluminum. The print is used as an electrically resistant insulating medium, and the bare metal areas are used as the surface receiving the porous electro deposit which builds up the non-printing image. The opinion is advanced that a nickel-steel-shellac plate is the ultimate lithographic plate. However, introduction of this type of plate awaits availability of certain materials.

**\*Use of Bichromated Gum Arabic.** "British and Colonial Printer" 140, No. 966, May 9, 1947, p. 258. Questions regarding the use of bichromated gum arabic are answered. The tendency for streaks to appear across the design is discussed and instructions given to avoid this. The reason for scumming of plates if left a few days is also explained and suggestions given to prevent it. A method of re-coating the plate on the press with bichromated gum is described. The thinness of the bichromated gum coating on plates permits them to be run with considerably less water than plates with normal gum coatings, and thus results in improvements in depth of color, sharpness of detail, and ink economy.

### Equipment

**\*Offset Press Specification Chart.** "Modern Lithography" 15, No. 5, May, 1947, pp. 46-49 (4 pages). A chart is

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given showing specifications on the various Hoe, New Era, Rutherford, ATF-Webendorfer, Sperry, Miehle, Champlain, Dutro, Willard, and Harris presses. The following information is given on each press: sheet size limits, maximum size print, minimum gripper margin, plate dimensions, plate thickness, cut of plate cylinder, blanket dimensions, blanket thickness, cut of blanket cylinder, speed range, feeder capacity, delivery capacity, number and sizes of covered inking rollers, number and sizes of covered dampeners, approximate weight, approximate floor space, and electrical specifications.

**\*Photo - Typesetting Has Arrived.** "Modern Lithography" 15, No. 5, May, 1947, pp. 50, 127, 129 (3 pages). The following photo-typesetting machines are described: the Intertype; the Phototextype, built by Huebner Laboratories; three European machines, namely, the Orotype, the Uhertype, and the Westover Photo-Typograph; and the machine patented by Alex G. Highton, U.S. Patent 2,351,126. The problem of corrections has been one of the most difficult in successful commercial photo-type-setting; however, both Huebner and Intertype claim to have a successful correction method. All of these machines are in the development or experimental stage, and none are on the market yet.

**Can Mobilometer.** "American Ink Maker" 25, No. 3, March, 1947, p. 41. An instrument which will determine the mobility or viscosity of various industrial products in their original containers of sizes ranging from one-half pint to one-half gallon is manufactured by Henry A. Gardner Laboratory, Inc., Bethesda, Maryland. It consists essentially of a cylinder supported by a bracket, a verticle support which moves this unit in a verticle reciprocal direction by means of a rack and pinion drive, a moving system, a piston guide and a broad

base plate. The instrument will determine the viscosity of paints, varnishes, coatings and thin-bodied printing inks.

**Photographic Justifying Apparatus.** Clarence C. Smith, assignor to International Business Machines Corporation. "U.S. Patent No. 2,421,656" (June 3, 1947). Apparatus for photographically reproducing typewritten copy line-by-line in justified form and comprising a copyholder for moving each line of the copy into a photographing position; a camera for photographing the lines of copy in succession on a light sensitive medium; lens means movable along a path extending transversely of the optical axis and between the line of copy in photographing position and said camera, and said lens means comprising a plurality of cylindrical lenses mounted in side-by-side relation and being formed, respectively, with curved surfaces having different degrees of curvature and being arranged so that as each lens is moved into a position between the line of copy in photographing position and the camera lens, the curved surface of such lens extends in the same general direction as the said line of copy; and means for selectively positioning said cylindrical lenses along said path so that the lines may be photographed on said medium at a predetermined justified length. "Official Gazette" 599, No. 1, June 3, 1947, p. 118.

**Unit Humidifier.** "Canadian Printer and Publisher" 56, No. 5, May, 1947, p. 44 (1 page). A small humidifying unit which may be of use to small or medium size printers and publishers, particularly for paper storage, is the Unit Humidifier manufactured by Supreme Electric Products, Rochester, New York. The Unit Humidifier features a spray tube, four inches in diameter by 21 inches in length, suspended from the ceiling, with an atomizing, self-cleaning spray nozzle, hand-operated damper to control the volume of vapor, an overflow for free

moisture and necessary connections with available water supply. Thirty-pound pressure minimum is essential.

#### Paper and Ink

**Ink Film Dynamometer.** "Paper Industry and Paper World" 29, No. 2, May, 1947, p. 282 (1 page). Thwing-Albert Instrument Company, Penn Street and Pulaski Avenue, Philadelphia 44, Pennsylvania has announced the development of an instrument for measuring the tack of ink while the ink is in a state of agitation comparable to that which takes place in the various printing processes. Designated as the new C-46 Inkometer, the original Inkometer having been developed by the Lithographic Technical Foundation, this instrument in operation simulates press speeds. At positive settings, the three-speed transmission produces speeds of 400, 1200, and 2000 rpm. or peripheral speeds of 314, 942, and 1570 rpm. The operation of this instrument is briefly described.

**\*The Printing Technician and the Paper-Maker.** R. B. Fishenden. "Paper-Maker and British Paper Trade Journal" 113, No. 3, March, 1947, pp. TS 23-4 (2 pages). Hints are given on carrying out printing tests and the difficulty of translating tests carried out on platens to cylinder machines, the physical aspects of the transfer of an ink film to paper (including ink penetration), estimating print quality, and the relation of paper properties to tone reproduction in letterpress and lithographic printing are discussed. "Printing Abstracts" 2, No. 4, April, 1947, p. 144.

**\*Paper Conditioning.** "Paper and Print" 19, No. 3, Autumn, 1946, pp. 186, 188, 190, 192, 194, 196 (6 pages). After outlining the reasons for the hygroscopicity of paper and the resulting register troubles of the printer, paper maturing machines are described, including a large unit to be



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installed at the paper mill, and two small ones, a straight and a circular type, for printing works. There is, of course, no point in controlling the moisture content of the paper if the temperature and humidity of the pressroom remain uncontrolled. Most progressive printers have air conditioning plants installed, at least in the machine room and paper warehouse, to ensure that the atmosphere remains constant in each of these two important departments. "Bulletin of the Institute of Paper Chemistry" 17, No. 8, April, 1947, p. 423.

**\*Static Can Be Eliminated.** John Long. "American Printer" 124, No. 5, May, 1947, p. 31 (1 page). In tests carried on with air conditioning equipment it has been found that four factors control the generation of static, namely, paper, ink, impression, and absolute humidity. Static can be eliminated when the right conditions are set up. Air conditioning is the best answer to the static problem. However, a fair substitute during winter months is releasing steam with a fan behind it to circulate the air. It is pointed out, however, that it is of little use to condition the pressroom and then run paper just brought in from a dry atmosphere as paper that has lost its moisture content will generate static even in a conditioned pressroom.

**Progress In Ink Making.** Anthony J. Math. "American Ink Maker" 25, No. 5, May, 1947, pp. 25-27 (3 pages). The aims of the Printing Ink Research Institute which are discussed in this article include: establishment of specifications and methods of testing raw materials; the development of instruments and equipment for testing inks; the investigation and development of equipment for the manufacture of printing inks; cooperation with machinery and equipment manufacturers in the development of new processes of reproduction; correlation of research with that of other organizations in the graphic arts, and the establishment of a library of all literature pertaining to ink and other branches of the graphic arts.

#### General

**\*Three Basic Principles of Lithography.** Henry A. Beecham. "Modern Lithography" 15, No. 5, May, 1947, pp. 67, 69 (2 pages). The three fundamental principles upon which lithographic printing depends are: the attraction of metals for fatty substances such as oils and greases; the mutual repellency of oils and water; and the ability of some chemicals to sensitize or desensitize metals toward or against fatty substances. The application of these principles to lithography is discussed.

**Government Report Covers Several German Processes.** "Printing" 70, No. 9, December, 1946, p. 58. PB Report No. 34044 on bimetallic printing plates developed by the Germans is

reviewed briefly. Other developments described in the report include: recent advances in the "Eggen" and "efha" process for deep etching of lithographic plates; light spacing furniture, made by injection molding; high treatment of a cellulose varnish to produce a high finish on show cards; bookbinding techniques, including wire book-sewing machines; printing machines producing up to four colors on one side; "Aktophot" projection camera and other photocopying apparatus; manufacture of gravure inks with a water base; use of "Astrolon," a celluloid-like vinyl chloride sheet, for measuring scales, rulers and protractors, as well as bases for originals in photolithography; Klimsch "Stator" machine, claimed to be economical for applying an even emulsion coating to photo-sensitive plates; a dry collodion process for three or four-color separations. This report is available from the Office of Technical Services, Department of Commerce, Washington 25, D. C.

**\*Back to Fundamentals.** "National Lithographer" 54, No. 5, May, 1947, pp. 44, 92, 94 (3 pages). Illustrations are given of the different types of grains and it is stated that a fine and deep grain should meet all requirements. Instructions are given for cleaning ink rollers of the chemicals neither gasoline nor kerosene removes. Halftone negative making is discussed, and an explanation given why this article favors the one-stop method over the two- or three-stops.

**Printing on Vinyl Film.** Chester M. Robbins. "Textile Colorist and Converter" 68, No. 11, pp. 16-18, 40, 44 (1916). Cast or calendered films of vinyl chloride - vinylidene chloride copolymers are generally printed by depositing on the film a pigment dispersion containing a vinyl resin with a ketone solvent as a dispersing medium. In another method, a special

paper is coated with an alkyd resin and then printed with a design, after which the vinyl film is cast on the paper. After the vinyl film dries, it is stripped off, taking the design with it. "Chemical Abstracts" 41, No. 10, May 20, 1947, p. 3318.

**\*Detergents.** M. S. Kantrowitz and E. J. Gosnell. "Printing Equipment Engineer" 74, No. 2, May, 1947, pp. 15-17 (3 pages). In an investigation by the Government Printing Office on types of detergents used in removing ink or grease from the printing surface, removing wax from electrotypes, cleaning of press rollers, and similar operations, the two types of detergents commonly used are volatile solvents and alkali cleaning agents. This article recommends certain detergents for specific purposes as a result of this investigation.

**Fluorescent Lighting and Health.** General Electric Ltd. "London Typographical Journal," 1947, 42 (494) p. 9 (February). Fluorescent lighting is not harmful to the eyes. Complaints of conjunctivitis being caused by it were investigated and it was found that the trouble was due to too little lighting. "Printing Abstracts" 2, No. 4, April, 1947, p. 169.

**Revised Method of Conducting Ply Adhesion Tests.** H. H. Faupel. "Publication Board Report L 67512. February, 1943. 18 p. Price: Microfilm—\$1.00; Photostat—\$2.00. A modification of the standard ply adhesion test has been developed whereby a graphic record of the resistance to separation is obtained. By this graphic record the adhesive quality and adhesive strength of materials such as coated fabrics, rubberized materials and adhesives, are more accurately determined. Photograph, drawing and graphs are included. "Bibliography of Scientific and Industrial Reports" 5, No. 6, May 9, 1947, p. 494.

**The Identification of Adhesives.** F. D. Armitage and M. J. Curran. "Packaging Technical Paper," No. 2, 1946, 27 pp. (E17/2). This paper presents a scheme for the identification of adhesives in the form of a died out film. The adhesives which come within the scope of the scheme are those in which water is the main solvent (excluding synthetic resin and rubber emulsions.) Tests can be carried out by anyone with a minimum of chemical training. Tests for sizing materials, mineral loading and coating materials are included. "Printing Abstracts" 2, No. 4, April, 1947, p. 170.★★

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## Modern Lithography

### NAPL Plans Cost Manual

The National Association of Photo-Lithographers has engaged Frank R. Somers, Certified Public Accountant, for the purpose of writing an Accounting and Cost Manual for lithography. Mr. Somers has had many years of experience in accounting for the printing and lithographic industry. Associated with him is the following committee which consists largely of experienced accountants in the lithographic industry: Russell F. Cosby, Reynolds & Reynolds Co., Dayton; Everett Croscup, Spaulding-Moss Co., Boston; Harold Leshner, Edward Stern & Co., Inc., Philadelphia; A. G. McCormick, Jr., McCormick-Armstrong Co., Wichita, Kan.; Frank Myers, Copiflyer Lithograph Co., Cleveland; Fred G. Rost, The Drury Printing Co., Dayton; Penn R. Watson, William J. Keller, Inc., Buffalo; Arthur A. Wetzel, Wetzel Brothers Printing Co., Milwaukee; and William J. Volz, Sackett & Wilhelms Litho Corp., New York.

The NAPL stated that never before has there been such a great demand for cost information as there is today. This manual is being written in order to modernize accounting methods and to simplify the cost procedures used in the industry.

The material being prepared for the manual will be basic in nature. Accounting and cost methods will be explained in detail, so that complete and detailed information will be available for the installation and operation of an accounting and cost system for both large and small lithographic plants.

The manual will be prepared in loose leaf form so that material can be added. Special studies and reports will be made from time to time, explaining methods for efficiently performing various accounting details.

The manual and special studies will cover such subjects as the following: time records and distribution of labor costs; specifications and the estimator; scheduling work through the plant; budgeting production ahead; basis for setting up economic hourly costs; catching abnormal production costs; tying in costs with general books; methods of computing depreciation

for cost and tax purposes; controlling inventories, raw material, work in process and finished goods.

The association is at 1776 Broadway, New York 19, N. Y.

### N. Y., Phila. Negotiations Open

The Eastern Lithographers Association, representing lithographers in the New York area, and Local 1, Amalgamated Lithographers of America, early in July opened negotiations in the matter of hours in the work week. The work week in New York is 36¼ hours at present.

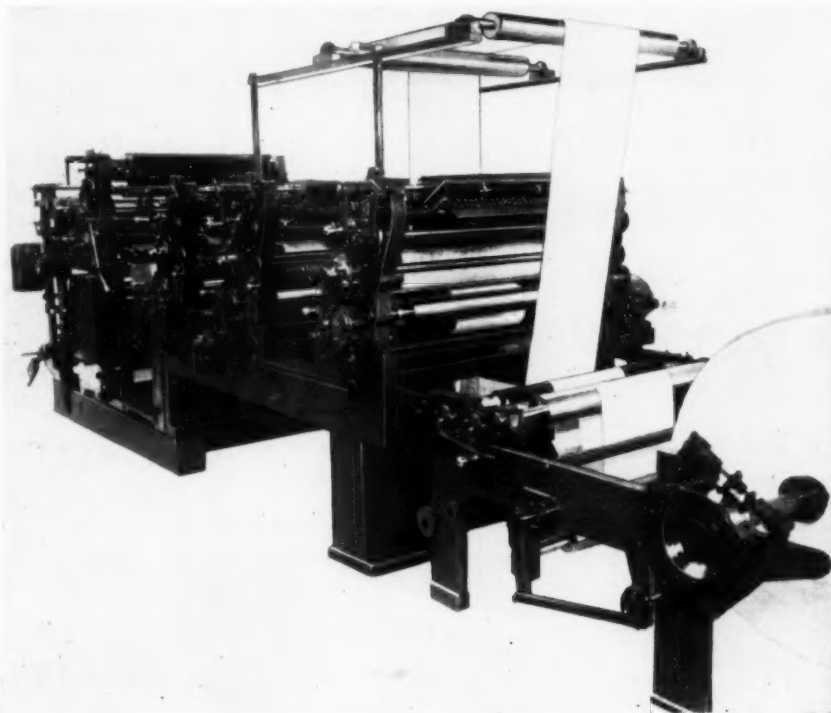
Local 14, Philadelphia, is seeking changes including a 35 hour week; double time for Saturdays, Sundays and holidays; wage increases of \$10 a week for those making up to \$40, and \$12 for those making over \$40; the addition of Good Friday and F. D. Roosevelt's birthday as holidays; and discussion of a plan for a health and welfare fund.

### Vote No Union in Baltimore

At a recent NLRB conducted election at Lord Baltimore Press, Baltimore, employees of the lithographic department voted 45 to 9 against having a union represent them in collective bargaining. Other departments where the Printing Pressmen's Union was seeking jurisdiction, voted 93 to 39 for no union.

### Chicago Book Show Held

Exhibition in Chicago of the 1946 selection of 64 books printed by offset lithography created interest among Chicagoans interested in book publication who visited the Swigart Paper Co's Gallery of Printed Ideas, at 717 S. Wells St., where the display was on view from June 30 through July 3. A. Albert Freeman, executive director of Books By Offset Lithography, Inc., sponsors of the exhibit, was on hand from New York to explain what can be done by the offset process for book production.



### New Webendorfer Business Forms Press

The completion of a new high-speed web printing press (above) by the Webendorfer Division of American Type Founders, at Mount Vernon, N. Y., has been announced. This press was designed and built expressly for the production of business forms. The press is one of the larger presses built for printing business and continuous forms, and prints on a 30-inch wide web from a 22-inch cylinder circumference, and consists of three rubber plate printing

units, the first of which is reversible; one numbering unit; two punching units; two cross perforator units; one vertical lengthwise perforator and slitter. Delivery is into a center rewinder. This press operates at a maximum speed of 10,000 cylinder revolutions per hour. Two other similar business form presses of different sizes have also been completed and shipped by the ATF Webendorfer plant in the past six weeks.



## You need the best!

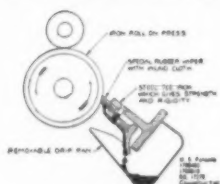
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## May Make Film in Europe

AnSCO may consider the possibility of producing goods in Europe as a part of its program to satisfy the demand of foreign markets, E. Allan Williford, general manager of AnSCO and vice-president of General Aniline and Film Corporation, said during June on his return to Binghamton after a nine weeks' business trip to Europe. "We found that the exchange situation is so difficult that importation to most countries would be difficult if not impossible, particularly in England where they are hard-pressed for dollars," Mr. Williford said. "However," he added, "there are possibilities that arrangements can be made to produce AnSCO products in one of the European countries."

## PIA Expands Education

Printing Industry of America recently issued a brochure announcing an education program planned to cover needs of management, office staffs, and plant workers. The brochure covers an outline of the proposed contents of eight books and a research manual. James Rudisill, Rudisill & Co., Lancaster, Pa., is chairman of the PIA education committee.

## Vulcan Builds Addition

An addition to the Brooklyn plant of Vulcan Proofing Co., was nearing completion in June. J. C. Dunn, vice-president, said. The additional space will take care of the increased demand for Vulcan products and will include improvements based on war-time experience, he said.

## Trade Events

International Association of Printing House Craftsmen, annual convention, Grand Union Hotel, Saratoga Springs, N. Y., Aug. 31, Sept. 1, 2, 3.

Printing Industry of America, annual convention, French Lick Springs Hotel, French Lick, Indiana, Sept. 22, 23, 24, 25.

National Association of Photo-Lithographers, annual convention and industry exhibit, Hotel Book Cadillac, Detroit, October 22, 23, 24, 25.

National Association of Litho Clubs, annual convention, Congress Hotel, Chicago, Saturday, January 28, 1948.

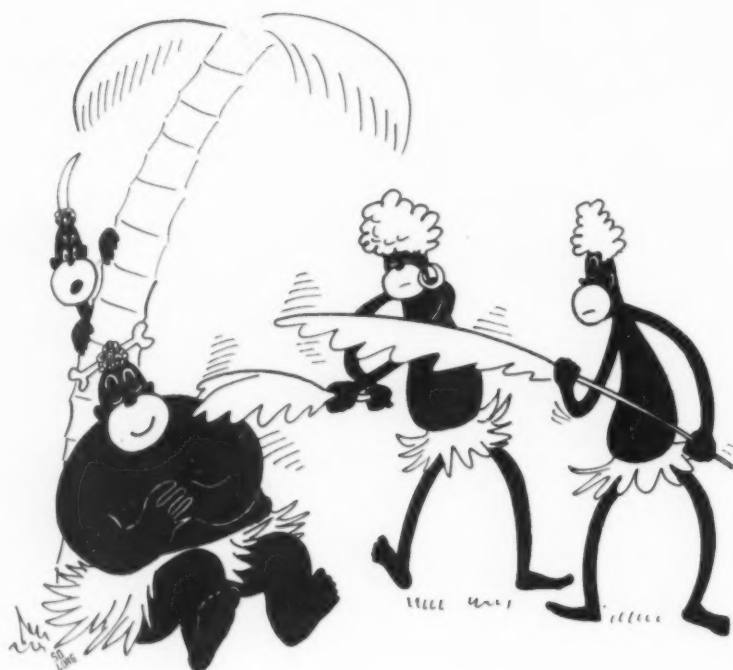


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"Sure, yo' can dream, Cuthbert, but remember, yo' competitors ain't asleep!"

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## *Tale Ends*

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★

Lithographers who have always kept their hands off chromic acid because of the danger of skin poisoning might like to get their hands on some of it now. There's a shortage they tell us.

★

The paper shortage still stays with us, like taxes. We are humbly sorry for all the subscriptions which should have started with May, but which actually started with June. There just weren't enough May copies to go 'round. Sorry.

★

The best way to be sure of not missing any issues is to send in the pink renewal notice, with your payment, as soon as you receive it.

★

Have you looked over the list of conventions this fall? (page 97) All we hope is that it is cooler than at this writing.

★

Many shops we know of are utilizing the current vacation period to clean up, repaint, and generally renovate the plant. Many of these shops are going to look like new shortly. It is a logical time for such activity, since vacation time is always difficult to work into a schedule.



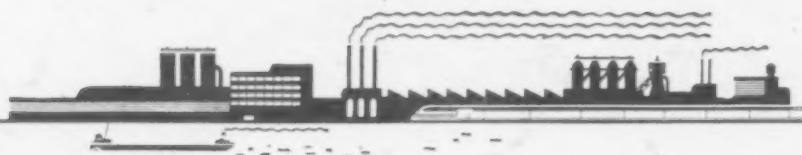


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